

HOUSE & GARDEN



Autumn Decorating Number

September 1928

© The CONDÉ NAST PUBLICATIONS Inc.

35 cts - 3⁵⁰ a year

MARMON



A lot of interest is again being displayed in "what's under the hood?" And when the talk becomes at all mechanical this dominant question is sure to follow: "Is it a Straight-Eight?" Marmon's greatest achievement, perhaps, has been in removing the premium price from the Straight-Eight. Both the New Marmon 68 and 78 are offered at the same price you have previously been asked to pay for Sixes. Two extra cylinders for extra performance, extra smoothness, extra value.



TIFFANY & Co.

JEWELERS SILVERSMITHS STATIONERS

SILVER TABLEWARE

91 Years

Noted for Design and Quality

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK

*a new perfume
by Caron Paris
les
Pois de Senteur
de
chez
moi*

*Caron's
Sweet
Peas*



CARON CORP., 389 FIFTH AVE., NEW YORK

Nahon



IN OUR SHOWROOMS

NAHON FURNITURE is sold only through the trade. It may be seen to best advantage in our extensive showrooms, which are always open to the public.

ATTENTION is directed to the Benfax Love Seat illustrated at the right, offered as a Nahon Special. These Specials, which are shown from time to time in our advertising, are pieces which have an unusually broad appeal, and so may be made in quantity, and offered at exceptionally attractive prices. The Specials embody the same high quality of materials and workmanship that characterizes all Nahon Furniture.

Nahon Specials may be purchased through your decorator or dealer.



BENFAX LOVE SEAT

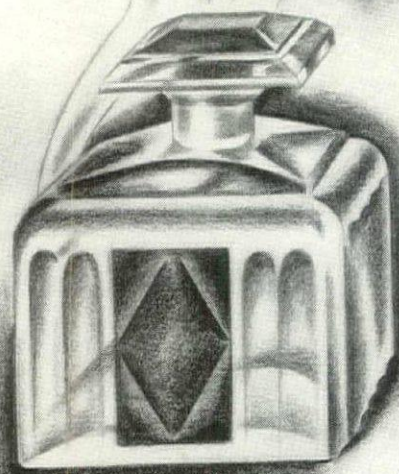
This is a companion piece to the Benfax Arm Chair, featured as a Special some months ago. It is made in walnut, is all hair, double stuffed, with down cushion seat and back. Its extreme length is forty-eight inches.

The Nahon Company

Manufacturers to the Decorative Trade

52ND STREET AND EAST RIVER ~ NEW YORK CITY

GUERLAIN



DJEDI

To fittingly commemorate
one hundred years of Guerlain artistry,
we announce the debut of Djedi
— the parfum of a century —

new-york - 578 • madison • ave • paris • 68 • champ • élysées •
Guerlain perfumes are bottled and sealed in Paris and sold only in the original bottles.



B. Altman & Co.

present an exhibition
of Twentieth Century taste in
the newer expression of the arts
as achieved in France and America

Complete rooms have been arranged to show furniture designed by Ruhlman, Dominique and Leleu, who are leaders among the French designers.

Individual room ensembles by Americans, with furniture designed and signed by six artist-designers: W. T. Benda, Ruth Campbell, Robert Reid MacGuire, Steele Savage, C. B. Falls and Oscar Bach.

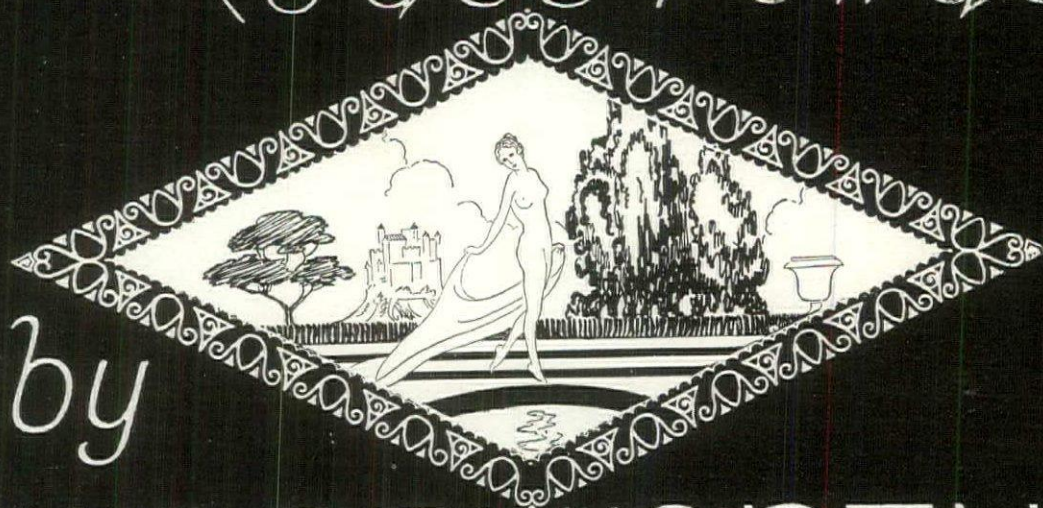
*The Eighth Floor is the setting for this exhibition
Opening the Middle of September*

Fifth Avenue, 34th Street

B. ALTMAN & CO., NEW YORK

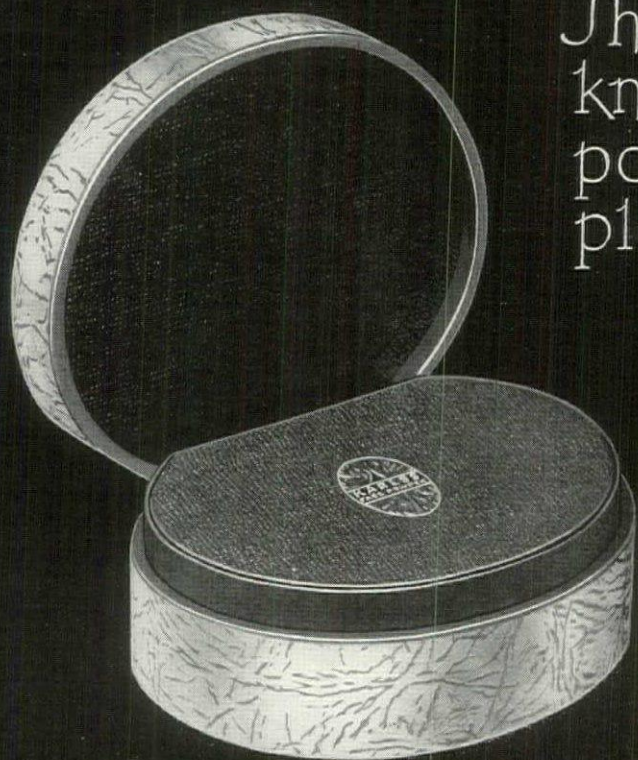
Madison Avenue, 35th Street

Karess Face Powder



by
WOODWORTH

Creators of Exclusive Face Powders since 1854



The choice of those who
know what a perfect face
powder means to com-
plexion loveliness ~ ~ ~

Packaged especially
for the boudoir \$2.00

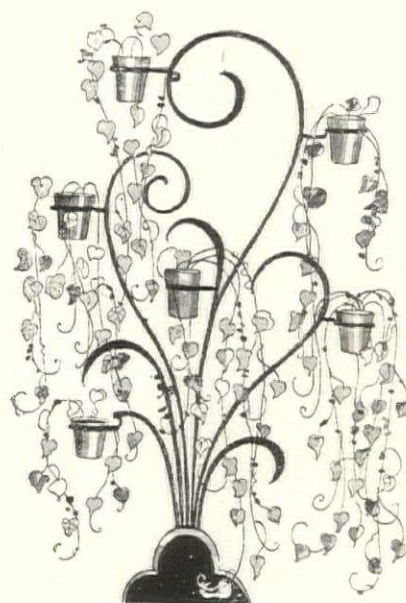
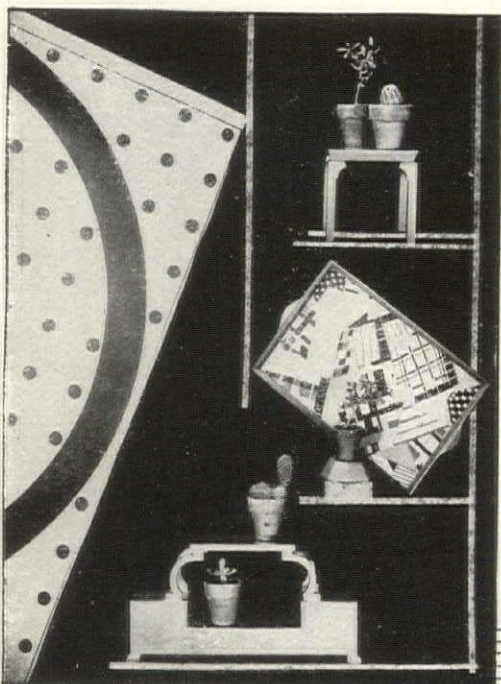
WOODWORTH Inc.
New York ~ Paris

Delightful and Decorative Accessories

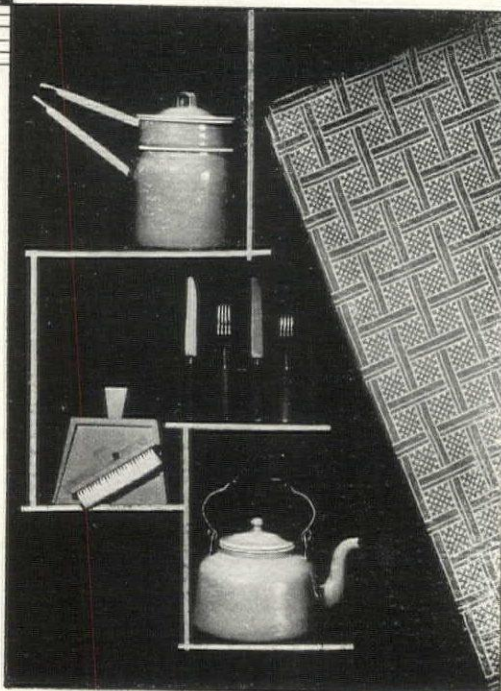
FROM THE INTERESTING

Housewares Department at Macy's

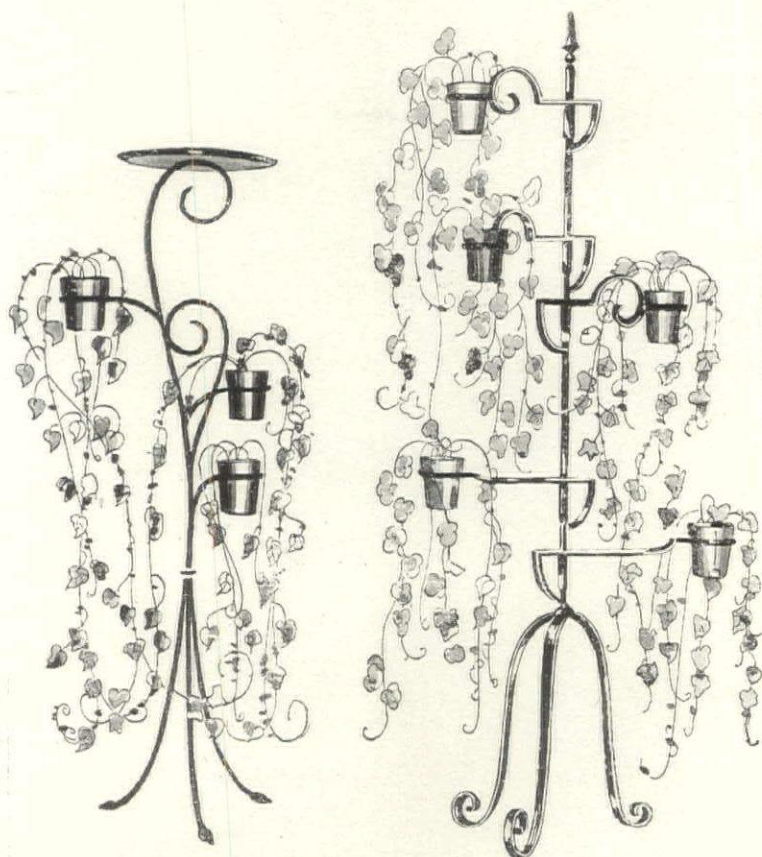
Try this gaily colorful oilcloth for an informal luncheon table or in the nursery. White with red, blue or green dots, 48 in. square, 59¢. On the shelves: top, a saucy little bright red stand for cacti pots. In various sizes, from \$1.59 to \$4.79. Under that, a tray of wood, painted green with a smart modern print under the glass, \$3.89. Also a tiny red platform for plants, red wood, 59¢. Bottom, a decorative stand in wood, painted bright red, \$2.89.



ABOVE: a graceful swirling wall bracket of wrought iron which holds six ivy pots in its hospitable arms, \$14.89.



Another unusual oilcloth for pantry table or breakfast nook, patterned in red or blue, 48 in. square, \$1.49. On the shelves: gay red and white enamelware to make your kitchen sparkle. The double boiler is \$2.97 the tea-kettle, \$3.44. Other utensils to match priced accordingly. Stainless steel knives and forks with colored composition handles; red, blue, green, yellow, \$13.89 for half dozen each knives and forks. A crumb set of sleekly lacquered wood in red or green, \$3.29.



LEFT: an ivy stand of antique finish iron which provides a safe roost atop for the canary's cage as well as welcoming arms for several ivy pots, \$7.98.

RIGHT: an ivy stand of polished steel upon which you may swing as many arms for ivy pots as you like. The stand, \$5.64, the arms \$1.48 each.

THESE ITEMS LEND THEMSELVES TO ORDERING BY MAIL

MACY'S
34th Street and Broadway
New York

ISABEY ANNOUNCES *The Floral Odeur Ensemble*

Isabey, whose exquisite floral odeurs are accepted as the parfum vogue of today, announces that they may now be obtained in Toilet Water, Face Powder and Dusting Powder, as well as in the Extract. Thus may Madame achieve a complete parfum ensemble in any of the Isabey floral odeurs—Mimosa—Gardenia—Lilac—Violette and Jasmin

BOTTLED
SEALED &
PACKAGED
IN
FRANCE

ISABEY PARIS, Inc.
411 Fifth Ave., New York

ISABEY PARIS

EAU DE TOILETTE
isabey
au
MIMOSA

le
mimosa
isabey

ISABEY PARIS

PARFUMS
ISABEY
Originally
created
for the
exclusive
use of
one of the
present
Nobility
of France



THE MODERN MOVEMENT

—as our decorators see it

Controlled beauty is the essence of the new expression in modern decoration. Our decorators, with the resources of four floors of fine home furnishings at their command, are prepared to assist in executing modern interiors of distinction. Furniture, draperies, rugs, glass, pottery, silver and accessories await blending into harmonious ensembles.

Lord & Taylor

FIFTH AVENUE NEW YORK

You Save \$4
by this special subscription offer

52 Issues of Vogue \$8

Ordinarily, Vogue costs \$6 a year . . . 2 years \$12. Now, for a brief while, you can get TWO YEARS FOR \$8 . . . 52 issues . . . a saving of \$4, or 1/3 the usual price.

THIS \$4 is only your first . . . and smallest . . . saving. Every dollar you invest in Vogue's early, authentic fashion information will save \$100.

You waste no money on buying wrong things. The gown you buy and never wear is the really expensive gown. Gloves, shoes, hats that just miss chic are the ones that cost more than you can afford. You may easily save many times Vogue's purchase price by avoiding a single over-popular or declining style.

You waste no money on buying unnecessary things. Guided by Vogue, you plan your whole season's wardrobe in advance, complete, with interchangeable accessories. It is really amazing how many things, unthinkingly bought by less well-informed women, you do not need at all. You may easily save Vogue's purchase price in passing by a single unsmart or unneeded scarf or bag.



And . . . if you accept this special autumn subscription offer of 52 issues for \$8 . . . you will have Vogue to insure the correctness of your entire wardrobe, every other Thursday, for two whole years.

Chic is a matter of information, not of income. Wrong things are often costlier than right. What you leave off is even more important than what you put on. Guided by Vogue, you may look smart on a \$100 expenditure, while uninformed women look frumpish in \$10,000 worth of mink and pearls.

Why take chances again this fall, when . . . by simply sending in the coupon below with \$8 . . . you can insure full value from every dollar of your dress allowance for two whole years through the skilled fashion guidance of Vogue?

26 Vogues a Year

2 years . . . 52 issues . . . for \$ 8

Autumn Fabrics and Original Designs.....	Sep 1	Mid-Season Fashions.....	Feb 16
Autumn Shopping, Millinery and Furs.....	Sep 15	Spring Millinery and Bridal Features.....	Mar 2
Paris Openings.....	Sep 29	Spring Shopping.....	Mar 16
Paris Fashions.....	Oct 13	Paris Openings.....	Mar 30
New York Winter Fashions.....	Oct 27	Paris Fashions.....	Apr 13
Fashions for Older Women, New Accessories.....	Nov 10	New York Fashions.....	Apr 27
Vanity Number.....	Nov 24	Smart Fashions at Moderate Cost.....	May 11
Christmas Gifts.....	Dec 8	Beauty and Lingerie.....	May 25
Fashions for the Holidays.....	Dec 22	Summer Fashions.....	Jun 8
Southern Fashions and Winter Sports.....	Jan 5	Summer Travel.....	Jun 22
Forecast of Spring Fashions.....	Jan 19	Sports Number.....	Jul 6
Spring Fabrics and Original Designs.....	Feb 2	Autumn Forecast.....	Jul 20
		New Ideas for Interior Decorating.....	Aug 3
		Early Autumn Fashions, Fashions for Children.....	Aug 17

Sign, Tear Off and Mail the Coupon now

Vogue, Graybar Building, Lexington at 43rd, New York City

☐ Enclosed find \$8 for which send me TWO YEARS (52 issues) of Vogue beginning with the next issue possible.

☐ Enclosed find \$6, for which send ONE YEAR (26 issues) of Vogue.

Name.....

Street.....

City..... State.....

H. G. 9-28

Beginning September 1st, Vogue is published every other week, or 26 issues a year, instead of 24 issues a year as formerly. You get two issues a year extra . . . but there is no change in the subscription price.

KENSINGTON FURNITURE

AWARDED GOLD MEDAL OF HONOR IN NATIVE INDUSTRIAL ART
39TH ANNUAL EXHIBITION ARCHITECTURAL LEAGUE OF NEW YORK



SHERATON MAHOGANY SIDEBOARD AND TABLE WITH CHIPPENDALE CHAIRS, by KENSINGTON

The Universal Appeal of 18th Century English Mahogany — and the Distinctive Character of Kensington Reproductions

THE mahogany furniture of 18th Century England was the culmination of four centuries of progress in furniture design. It combined utility with beauty of line and proportion to an extraordinary degree, and brought to perfection the use of inlays and figured woods. Today it retains its universal appeal because it possesses dignity without undue formality, grace without weakness, refinement without artificiality.

The furniture illustrated is not only representative of the superlative work of the 18th Century

English cabinet-makers, but also of the discriminating choice in design that characterizes all Kensington reproductions. Made by hand throughout of beautifully figured mahogany, and finished in the rich, mellow tones of old wood to withstand both heat and dampness, these pieces are as fine examples of the cabinet-maker's art as any age has produced, while practical considerations make them decidedly preferable to antiques.

Kensington Furniture is made in all the decorative styles appropriate for American homes.

The purchase of Kensington Furniture may be arranged through your decorator or furniture dealer


KENSINGTON MFG COMPANY
 MANUFACTURERS
 DECORATIVE FURNITURE
 NEW YORK

Write for illustrated Booklet H and pamphlet, "How Kensington Furniture May Be Purchased"

SHOWROOMS, 41 WEST 45TH STREET, SIXTH FLOOR

ATWATER KENT

RADIO



MODEL 40

Far more powerful and sensitive than the famous Model 37, radio's best seller. Satin-finished in brown and gold or bronze and gold. Uses six A. C. tubes and one rectifying tube. For 110-120 volt, 50-60 cycle alternating current.

\$77
(without tubes)

Must good electric radio be expensive?

Emphatically—NO!

Owners of the new 1929 Atwater Kent electric sets will tell you they often hear their guests say:

"Why, that is the finest radio I ever heard! And you have no trouble at all? You must have paid a great deal for it. Wha-a-a-at? And to think we paid. . . ." Sometimes the sum mentioned is a very large one.

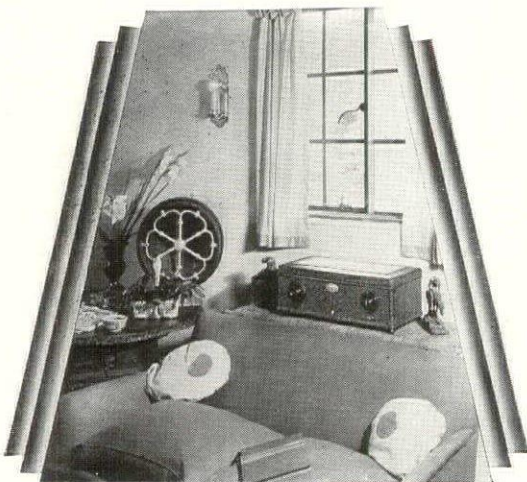
But really, there is nothing surprising in the price of Atwater Kent electric sets. When the public buys so many that factories covering 16¼ acres can be devoted solely to radio—when the ever-increasing demand enables the manufacturer to equip those factories with every conceivable means of bettering his product—the price can be kept down.

This always happens when a thing is so good that a great many people want it. It is precisely what has happened here.

So you have, in the self-contained Atwater Kent electric set for 1929 everything radio can give you—and nothing it *shouldn't* give you. You have the wonderful convenience and fraction-of-a-cent-an-hour economy of battery-less operation. You have clear tone, selectivity, volume, range. You

have the thrilling certainty of the FULL-VISION Dial. You have compactness. You have smartness of appearance. You have reliability—freedom from annoyance and expense.

You have long evenings of companionship, summoned at will from everywhere. And you have money in your purse that you might have spent unnecessarily.



MODEL 44. Extra-powerful, extra-sensitive, extra-selective. Uses seven A.C. tubes and one rectifying tube, with automatic line voltage control Without tubes, \$106.

ATWATER KENT MANUFACTURING CO.

A. Atwater Kent, President

4743 Wissahickon Ave., Philadelphia, Pa.

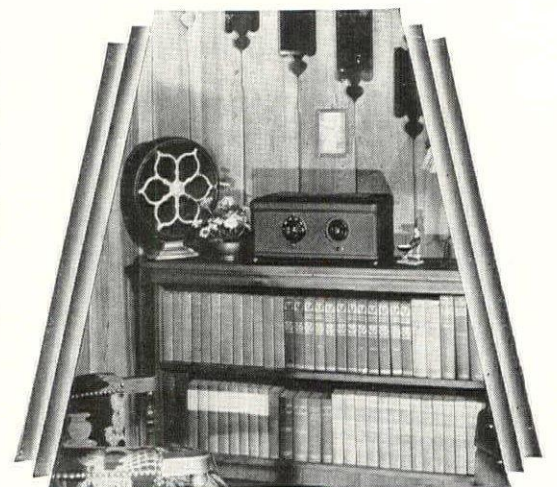
*On the air—every Sunday night—
Atwater Kent Hour—listen in!*

Prices slightly higher West of the Rockies

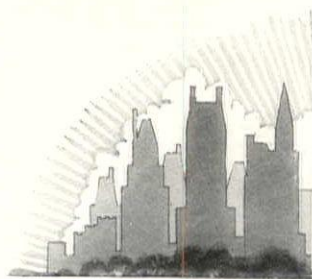
*Write for illustrated booklet
of Atwater Kent Radio*

"RADIO'S TRUEST VOICE"

Atwater Kent Radio Speakers. Models E, E-2, E-3, same quality, different in size, each \$20.



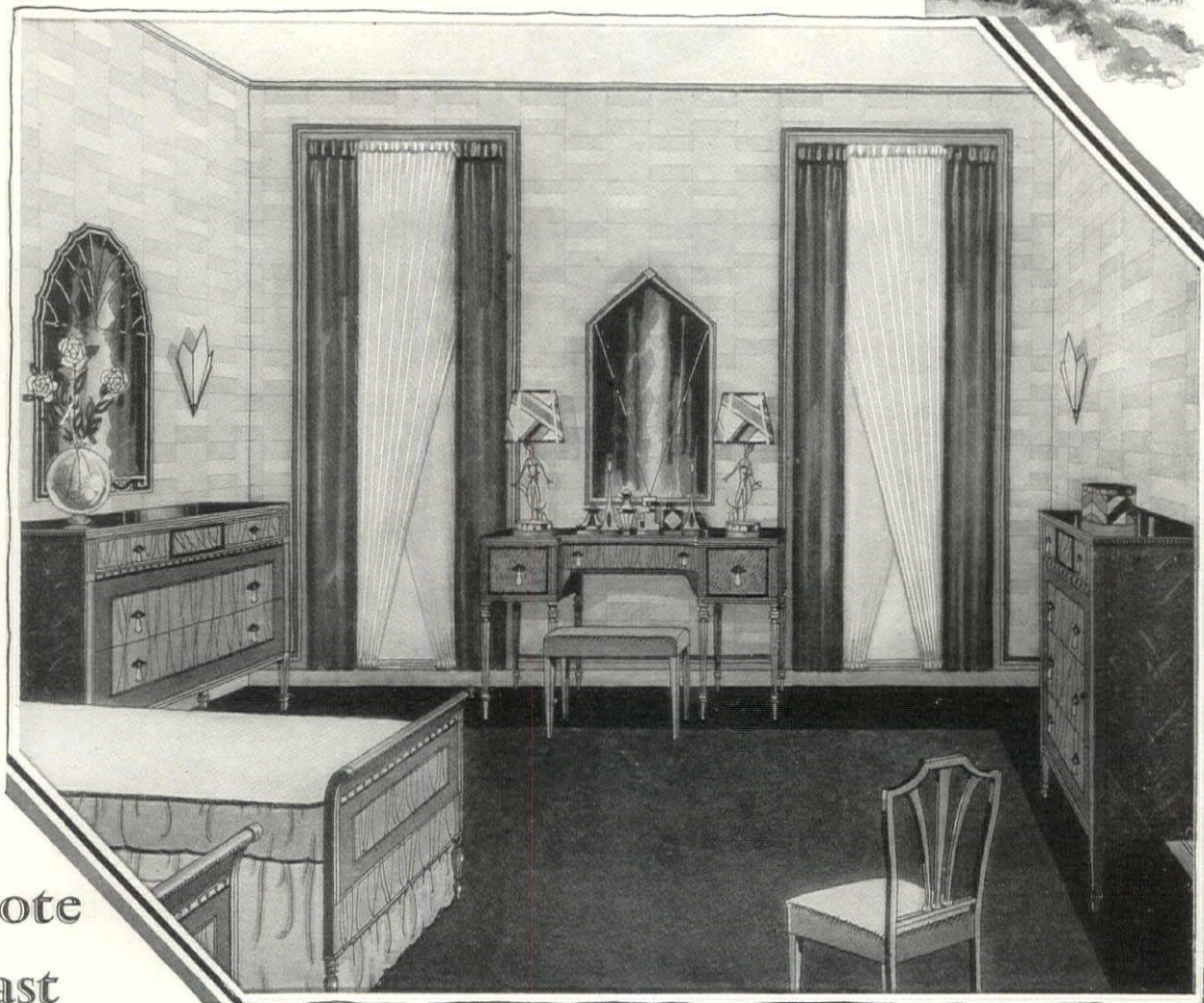
MODEL 42. Many refinements in cabinet design. Uses six A.C. tubes and one rectifying tube with automatic line voltage control. Without tubes, \$86.



It is our aim at Hathaway's to keep abreast of your needs. Not only to offer you furniture that correctly anticipates the vogue, furniture in good taste, well made for honest wear—but always to keep within the minimum of costs which fine materials and skilled workmanship allow.



Modernism cleverly borrows a note from the past



NOTHING more clearly reflects the spirit of the age than furniture. When Sheraton designed the original of this charming bed room group, he caught that fine English enjoyment of good living that marked the XVIII century.

When our own Early American cabinet makers adapted Sheraton to their needs, they added the rugged strength of our Colonial days.

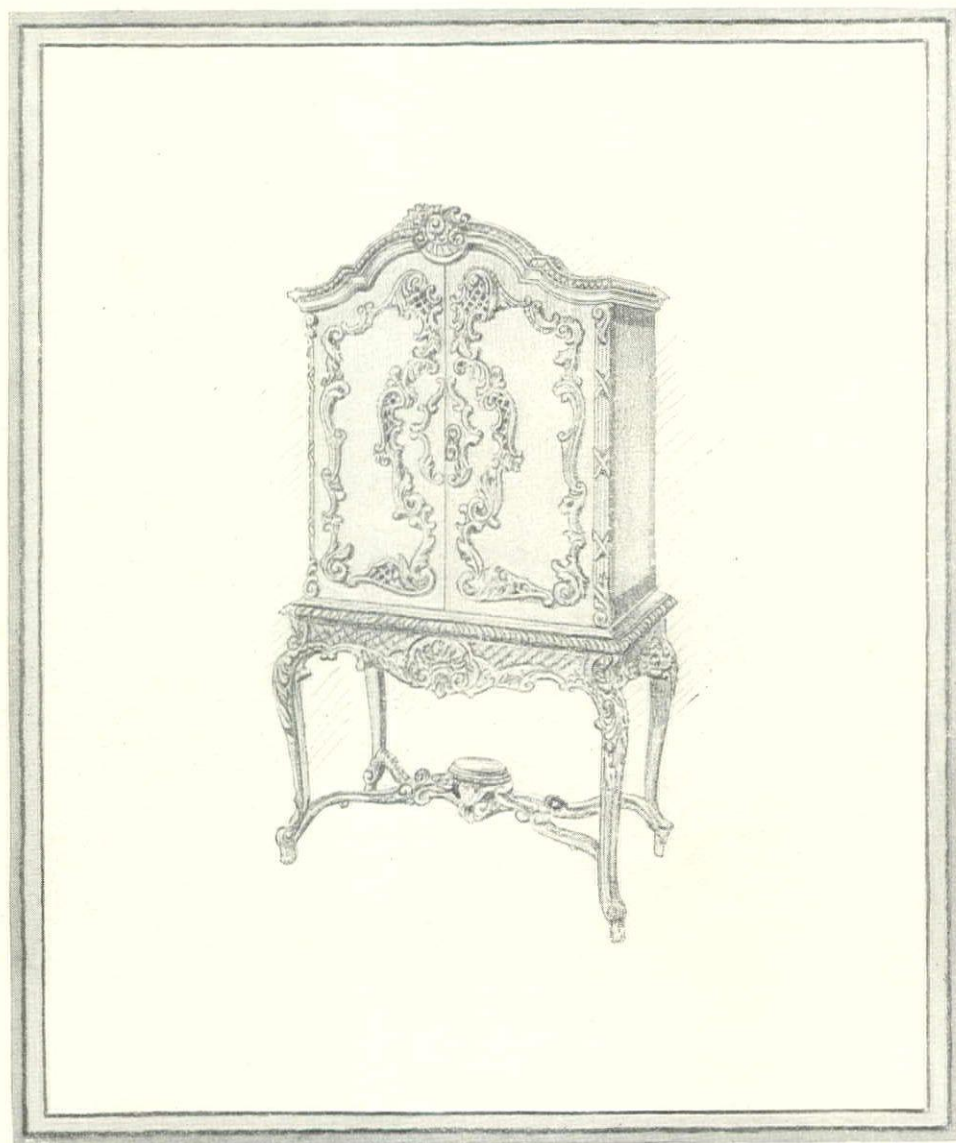
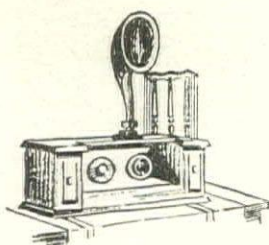
To adapt this delightful furniture of the past to our present day living calls for a touch of modernism—a touch gracefully supplied by mirrors in the modern manner, by interesting hardware in ivory rather than old brasses, and a skillful blending of wood—mahogany with panels of fiddle back maple inlaid with ebony and satinwood. An eight piece group with twin beds costs but \$895.

Will you bring in the floor plans of your new home or apartment and let us offer you our suggestions? Or if you prefer, one of our skilled decorators will gladly come to you. You will find Hathaway's ready to serve your every need for furniture, rugs and decorations and glad to be of service without obligation or cost to you.

Dining room groups from - - \$375 to \$2100
Bed room groups from - - - 245 to 2000
Living room groups from - - 260 to 1200

HATHAWAY'S
51 WEST 45TH STREET
NEW YORK

Carved Cabinets for your Radio



At the Lightolier Galleries, among a virtually endless collection of carved pieces, are authentic and magnificent radio cabinets in fifteen distinct period designs. Although expressly executed to accommodate all types of radios, these cabinets bring to a room a richness and elegance which is characteristic of all carved pieces from these Galleries. By means of the unequalled facilities of the Lightolier ateliers, the Lightolier radio cabinets can now be offered at unbelievably moderate prices. Decorators and their clients are invited to inspect these radio encasements and other carved occasional pieces at the Lightolier Galleries or at leading shops.

LIGHTOLIER GALLERIES

569 BROADWAY, NEW YORK

222 HIGGINS BLDG., LOS ANGELES



© 1928, Kittinger Company

This Hospitable English Hall Bids You Enter

Let your hall be strikingly artistic! The first glance thru the open door reveals the measure of good taste to be expected in your home. An atmosphere of charm and dignity may be achieved with a few stately pieces . . . as shown in the above picture . . . including a reproduction of a famous Elizabethan chest, flanked by a pair of high-backed Early English chairs of the Charles II period, and a colorful tapestry as a background.

The incomparable charm of solid woods . . . principally American Walnut, Honduras Mahogany and Oak . . . hand antiqued to give the semblance of age and lacquer finished, finds expression in Kittinger authentic period reproductions. ¶ You will find more-than-the-usual interest in the wide selection of Kittinger furniture for every room in the home, fine office, club or hotel . . . displayed by the best dealers everywhere.

Yours for the asking . . . an attractive booklet on Living Room Furniture . . . profusely illustrated. Let us send you a copy and names of dealers in your vicinity thru whom you may purchase. Kittinger Company, 1868 Elmwood Avenue, Buffalo, N. Y.

KITTINGER

Distinctive Furniture



It is the essentially *livable* quality of these new *Dynamique Creations* that is no small part of their charm.

DYNAMIQUE CREATIONS

Here is furniture that strikes an authentic modernist note in design and yet is practical and comfortable for day-by-day living.

The lovely effects in natural woods that modern furniture has developed give a new beauty and distinction to the furnishings of your home . . .

Dynamique is shown in the leading stores throughout the United States and Canada.

JOHNSON FURNITURE CO.

JOHNSON - HANDLEY - JOHNSON COMPANY

GRAND RAPIDS, MICHIGAN



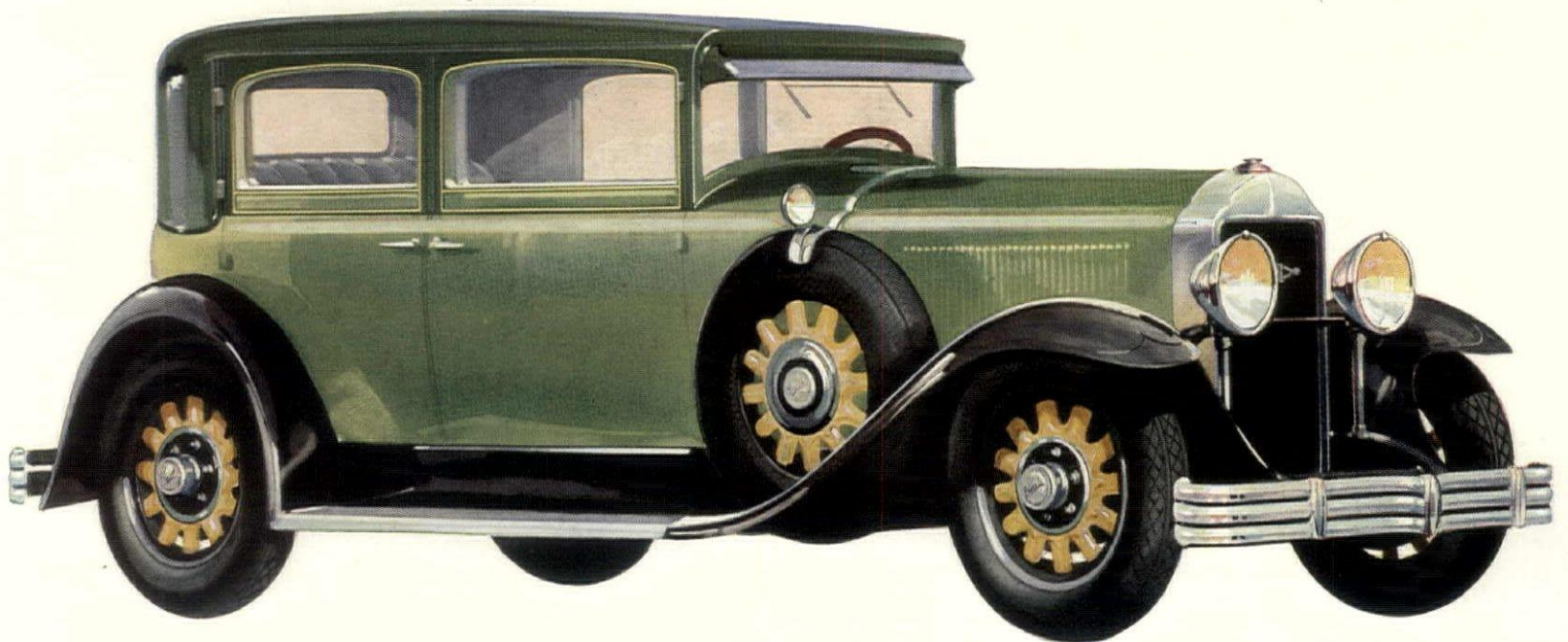
© J. H. J. CO. '58

DYNAMIQUE CREATIONS

Brilliant as the Opera
Nimble as a Polo Pony *Buick*
the Great Car of the World!



Dashing lines—sparkling colors—the matchless grace and luxury of new Masterpiece Bodies by Fisher . . . and in conjunction with this thrilling beauty . . . new elements of swiftness, power, acceleration, comfort and reliability unapproached by any other automobile of the day—such is the Silver Anniversary Buick! Brilliant as the opera, nimble as a polo pony . . . the great car of the world!



The NEW SILVER ANNIVERSARY
BUICK

A TILE ROOF OUTLASTS ANY HOME



Residence of Dr. Albert J. Irving, Bronxville, N. Y. Lewis Bowman, Architect. Roofed with IMPERIAL Shingle Tiles.

Use tiles and you can forget your roof forever
They never need repairs or replacement, and their color is imperishable

To select IMPERIAL Roofing Tiles is to be assured of a *fireproof* roof that you can forget forever. Only its unfading beauty will remind you of its existence. Consider these advantages and you will agree that, despite their slightly higher first cost, tiles are the most economical roofing material you can choose.



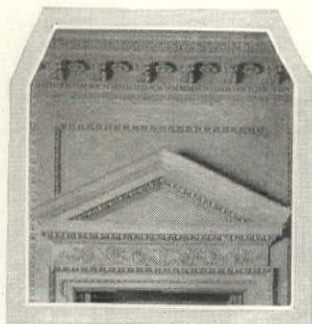
Our interesting brochure, "The Roof," contains numerous full-color plates of distinctive tile-roofed residences. We will forward a copy on receipt of 25c (coin or stamps) or an illustrated color folder will be sent you *free!* Address: Ludowici-Celadon Co., Dept. A-9, 104 South Michigan Avenue, Chicago.

Chicago, 104 S. Michigan Ave.

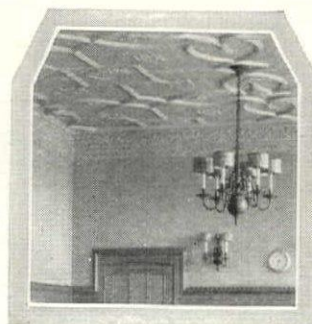
LUDOWICI-CELADON COMPANY

New York, 565 Fifth Ave.

IMPERIAL
Roofing Tiles



(Left) HENTZ,
ADLER & SHUTZ,
Architects



(Right) ZANTZING-
ER, BORIE, &
MEDARY,
Architects

From the Fine Homes of the World

*these plaster ornament designs are
made available at trifling cost*

WHEN the houses of our elders were designed back in the dreadful '90s, they were planned with very little regard for unified schemes or period effects.

Today a tidal wave of interest in decoration is sweeping the country. And as one of its most important developments comes now a revival of plaster as a major decorative material.

For centuries the craft of "plaster" has been known and employed. Plaster ornament is almost always found in the rooms that have become recognized as classic models of their period of design. It is usually found as a prominent element of the fine homes of the world.

Today the vogue of plaster decoration is spreading. More and more it is being used in smaller homes—the

seven, eight and nine room houses and apartments. And what marvelous effects are obtainable! Sometimes a plaster ceiling in only one of the important rooms can lend to the whole house an atmosphere of luxury and indefinable charm.

Expense? Of course plaster ornament

costs slightly more than severely unattractive, flat walls or ceilings. But the difference is surprisingly little. And considering the rich tones it creates, people who have incorporated it in their plans always consider it one of their most fortunate choices.

CONSULT YOUR ARCHITECT. He will have the complete catalogues of the six firms listed below, from which to select designs adapted to your own individual needs.

SEND
FOR BOOKLET

Illustrating the effectiveness of plaster ornament in small as well as large homes, a beautiful brochure has been prepared, "A Handbook of Notable Interiors." Write for Booklet A-4 to any one of the six firms.



PLASTER ORNAMENT for PERIOD DESIGN

New York—JACOBSON & COMPANY

239-241 East 44th Street

Philadelphia—VOIGT COMPANY

1743-49 N. Twelfth Street

Chicago—ARCHITECTURAL DECORATING
COMPANY • 1600-12 South Jefferson Street

Chicago—THE DECORATORS SUPPLY CO.

Archer Avenue and Leo Street

Cleveland—THE FISCHER & JIROUCH CO.

4821 Superior Avenue

Detroit—DETROIT DECORATIVE SUPPLY
COMPANY 4240 14th Ave



Ventnor — an Exquisite Pattern in Bone China

THE BEAUTIFUL TEXTURE and clear color tones of Wedgwood Bone China, and its durability, make it a favorite table service of the fastidious hostess. The motif of the *Ventnor* design is the idea of a plenteous harvest of the fruits of the earth; the colors are applied by hand, enhancing the

interest and individuality of the pattern. *Ventnor* is carried in the stores in open stock, so that one not only may replace breakage, but may start a set with any number of pieces desired, and add to these until the service is complete. Before purchasing look for the Wedgwood trademark.

Our new illustrated booklet will be sent upon receipt of ten cents

Mark on China



WEDGWOOD

Josiah Wedgwood & Sons, Inc.
OF AMERICA

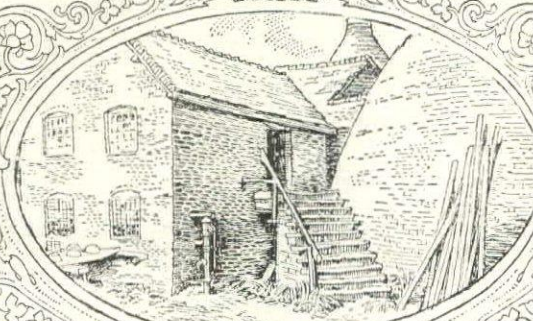
255 FIFTH AVENUE • NEW YORK

WHOLESALE ONLY

Potteries: Etruria, Stoke-on-Trent, England

Mark on
Jasper, Basalt,
Queen's Ware, Etc.

WEDGWOOD



Corner of the China Works, Old Potteries, Etruria



URNISHINGS which set the key-note of a successful interior are those which offer charm...dignity...and a promise of comfort. Such furnishings, in all styles and periods, may be found at W. & J. Sloane.



W. & J. SLOANE

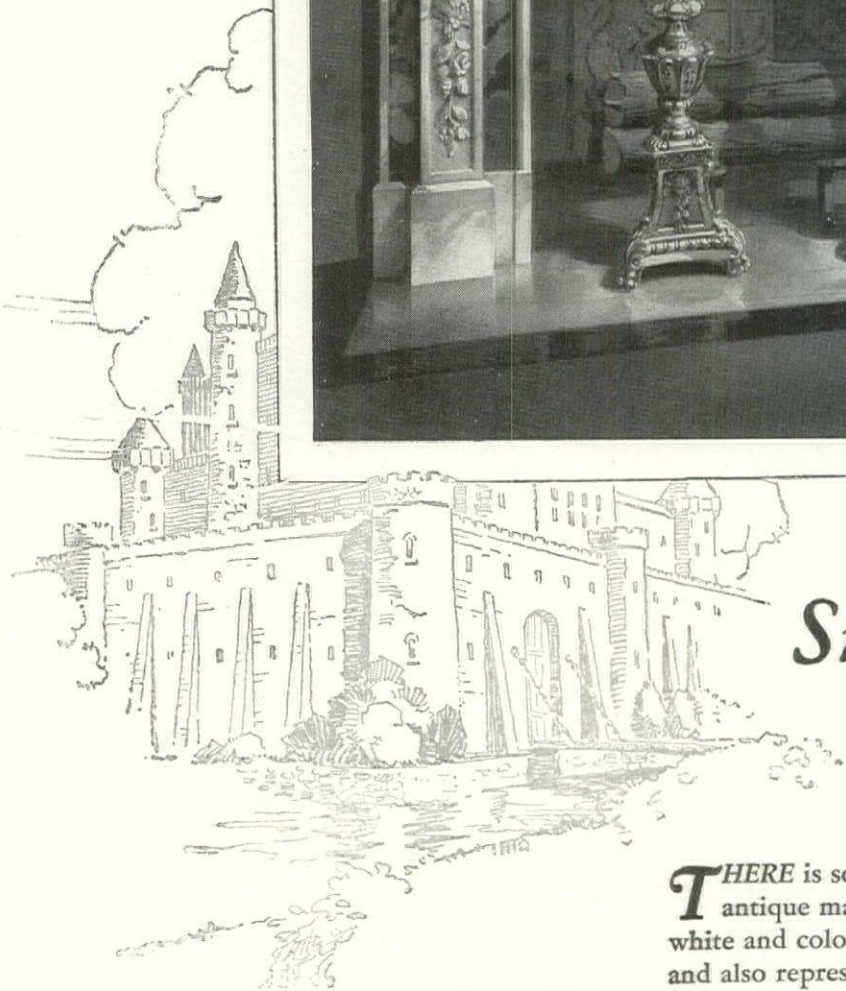
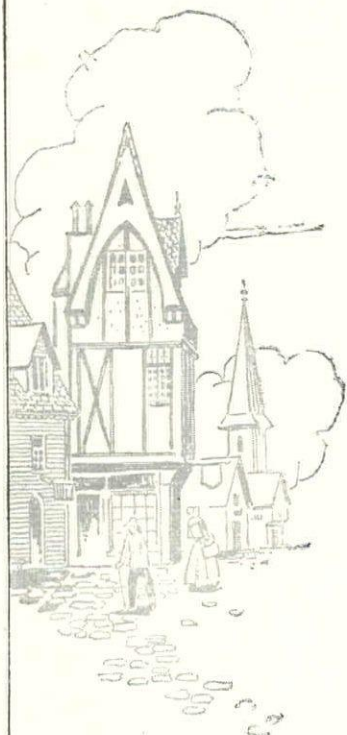
*Fifth Avenue at Forty Seventh Street
New York City
San Francisco.....Washington*

INTERIOR DECORATION • HOME FURNISHING COUNSEL

FROM THE FAR CORNERS OF OLD EUROPE



*Antique Mantel of the
Georgian Period, \$3,500.
Andirons, silver finish,
\$540 for the pair.*



*Since Eighteen-
twenty-seven*

THERE is something inspiring about the fireplace fitted with one of our antique marble mantels. These mantels of varied period designs and in white and colored marble express one's individual taste in home decoration and also represent the artistry of a previous age. Some of the motifs of decoration are typical of both France and Italy. Others bear the deft touch of Adam, the elegant, whose influence is seen in practically everything today pertaining to the fireplace. Innumerable are the homes of America into which these mantels have come through the service of this House. For we have brought antique mantels to this country from England, France and Italy since eighteen-twenty-seven.

WM. H. JACKSON COMPANY

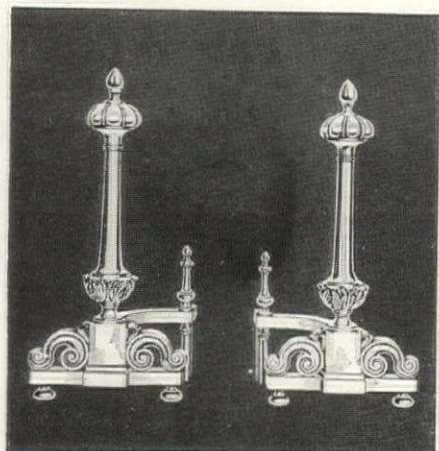
2 WEST 47TH STREET
NEW YORK

318 N. MICHIGAN AVE.
CHICAGO

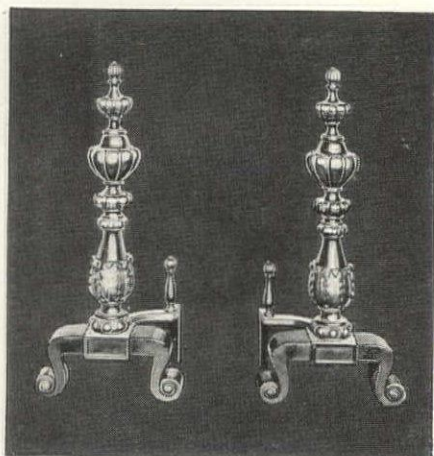
ESTABLISHED IN THE
YEAR 1827

THE OLDEST HOUSE OF
ITS KIND IN AMERICA

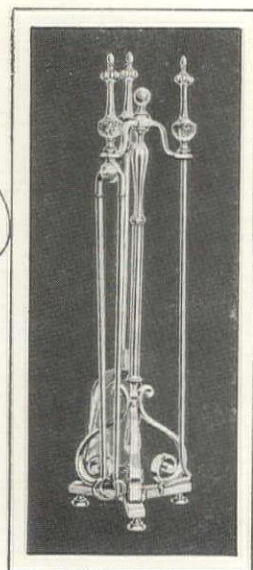
TO BEAUTIFY THE AMERICAN HEARTH



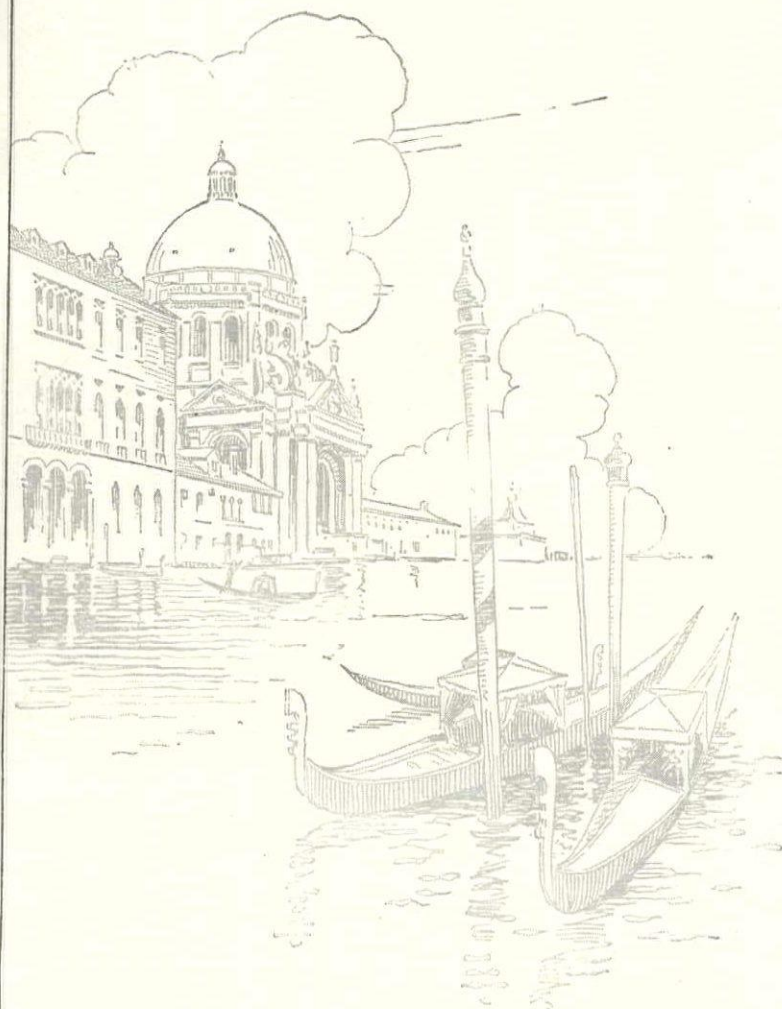
Georgian Period Andirons, silver finish, \$165 for the pair. Others from \$20 to \$800 a pair.



Georgian Period Andirons in 16th Century Iron and Antique Gold, \$165 for the pair. Firesets and fixtures to match.



Georgian Period Fireset, silver finish, \$110.



THE service of this House is devoted to the worthy purpose of beautifying the home. This is accomplished through the medium of genuine antique stone and marble mantels, and modern mantels in keeping with the present trends. Also included in our offerings are hand-wrought andirons, distinctively designed in the various suitable metals; firesets, screens and fenders, woodholders, coal buckets, plaques and fire backs. Let us send you a booklet describing our service and photographs illustrating mantels now available. Address us at New York, Dept. HG, either directly or through your architect or decorator.

WM. H. JACKSON COMPANY

2 WEST 47TH STREET NEW YORK 318 N. MICHIGAN AVE. CHICAGO

ESTABLISHED IN THE YEAR 1827

THE OLDEST HOUSE OF ITS KIND IN AMERICA



TROUBLE! It comes with this Shadow ~

Where it starts, how it spreads, what it does—and how you can avoid it—all this is shown in the chart below.

"How can Rust affect my house?" . . . Here are the actual facts! They show what happens in the most important places

where rust attacks a house: water pipes, gutters and screens. Compare these facts from any viewpoint you like—cost—health—pride—appearance! You will then see why the use of Anaconda Copper, Brass and Bronze has become one of the marks by which one may know a truly fine house.

Rustable Water Pipe	Anaconda Brass Pipe	Rustable Gutters & Rainpipes	Anaconda Copper Rainpipes
Low initial cost.	Slightly higher initial cost.	Low initial cost.	Slightly higher initial cost.
Iron or steel pipe rusts.	Brass pipe can't rust.	Because they are constantly exposed to weather, they rust <i>quickly</i> .	Copper gutters and rainpipes can't rust—no matter how many years they are exposed.
Water from rusty pipe is disagreeable for drinking; stains laundry.	Water from Brass pipe always flows clear, fresh, sparkling. No rust stains.	Water seeping through rust-holes may cause damage to house.	No damage from seeping water. No rust-holes—ever!
Rusty deposits clog up the pipe; reduce flow of water; slow up washing and bathing.	No rust-clogging. Pipe always clear. Water always at full pressure, upstairs and down.	Replacement necessary after five to eight years, or even sooner.	No replacement necessary! Copper only improves with age.
Pipe leaks caused by rust may flood house or cellar. May damage ceiling, walls or furniture.	No leaks from rusting! No damages from flooding. No worry over hidden rust trouble.	Higher eventual cost.	Substantial saving. (See figures on next page.)
Rust-clogged pipe has to be repaired or replaced.	No expense for rust-repairs or replacements. Ever!	Rustable Screens	Screens of Anaconda Bronze
Higher eventual cost.	Substantial saving. (See figures on next page.)	Low initial cost.	Slightly higher initial cost.
Rusted pipe is a disadvantage in selling the house.	Anaconda Brass Pipe gives the house higher resale value.	Rust eats holes in iron screens.	Bronze screens can't rust.
		Frequent replacement necessary.	No frequent replacement needed.
		Much higher eventual cost.	Substantial saving. (See figures on next page.)

ANACONDA COPPER

The story of a HEALTHY HOUSE

NESTLED into a hollow—overlooking the shining Hudson—the house of Mr. and Mrs. Earl E. Beyer is one of the show places of Scarborough. It is a rambling one-story, New England cottage-type building, with white shingle walls, with wooden shutters of peacock blue and a shingled roof of tobacco brown.

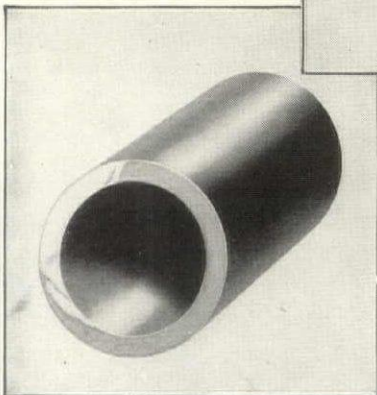
Mr. Beyer readily discusses what he had in mind when he built:—"Though he doesn't know it, we built the house so that our boy Edward can have a *real* place to grow up in. From the very first, I had one thing in mind: I wanted to build not only an attractive house, but also a 'healthy' house, a place permanently sound, and free from upkeep or repair troubles.

"One of the very first things Mr. Patterson, my architect, recommended for a 'healthy' house was brass pipe. Although their first cost was higher than iron pipe, I said—"all right, go ahead." I didn't then quite realize how wisely I decided.

"The years we have lived in the house proved it. During these years we have never had any trouble from rusty water. Our water is always clear, fresh and sparkling, full flowing. We have had no leaks, no expense for pipe repairs.

"The copper gutters and rainpipes, too, are—and look—today as good as new. They have protected my white walls perfectly.

"Five years isn't a long time. Yet even in so short a time I know that I have actually saved money because rust doesn't trouble my house."



ANACONDA
From mine to market

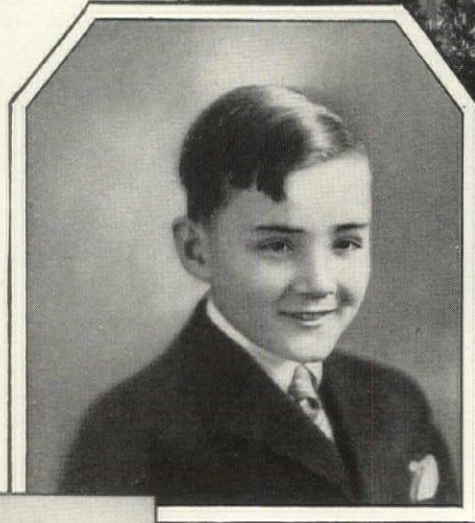


After 130 years the copper flashings, leaders and gutters in a beautiful Colonial home near Philadelphia are still in excellent condition!

Brass pipe installed twenty-seven years ago in the Ten Eyck Hotel, Albany, N. Y., and ripped out to change the location of fixtures, was re-used in the same building. Brass pipe cannot rust.



The one story, cottage-type house of Mr. and Mrs. Earl E. Beyer, Scarborough-on-the-Hudson, N. Y. Architect: Mr. Chester A. Patterson. Photo by Drix Duryea. At the left is a photograph of Edward Beyer.



CONSIDERING DOLLARS . . . Mr. Beyer's experience—"I actually saved money"—has been duplicated again and again by thousands of home owners the country over. How great is this saving? To determine this a nation-wide investigation was made.

These are the facts:

In the average \$15,000 house, Anaconda Copper, Brass and Bronze saves yearly about \$60 in up-keep costs.

In the first fourteen years of the life of such a house the use of Anaconda Brass Pipe saves \$431. The use of rain pipes, flashings and gutters of Anaconda Copper saves \$338. The use of screens of Anaconda Bronze saves \$101. In the years after, the savings grow even greater

Every Anaconda product is fully guaranteed by the world's largest manufacturer of copper, brass and bronze. A single organization, with more than a hundred years' experience, is responsible for every process of mining and manufacturing. Every length of Anaconda Brass Pipe is stamped "Anaconda,"—as is every Copper sheet . . .

Write to our Building Service Department for the new authoritative free booklet, "Rust-Proofed." Please address The American Brass Company, General Offices: Waterbury, Connecticut.

AND BRASS *Can't Rust*



The graceful simplicity of this chamber suite, with its colonial lines of beauty, is typically Leavens. It is well chosen for a young girl's bedroom. The pieces are finished in gray and soft blue with striping in shell pink and black. The decorations, a little girl and bunny in the flower garden, are in pastel shades of pink, blue, yellow, lavender and green.

Let the Younger Generation Have Its Choice of Color, Too

Furniture for Daughter's Bedroom, finished in Colors and Decorations of Her Own Choosing

In many homes there is no more important room than daughter's chamber. Let her select with you not only the design of the furniture but the colors and decorations as well. If her favorite color is Blue, Jade Green, Antique Mulberry, or Rust, then let her bedroom furniture be in any of these colors. For Leavens furniture is finished to order and the colors of the rainbow are yours to select.

Perhaps daughter would like to specify a decorative motif for her own furniture. This is another interesting feature of buying furniture at

Leavens. The suite illustrated is decorated with a little miss, tending the flowers in her garden. A wallpaper design, the figures in a cretonne window drape, or even the pattern from her favorite frock may adorn her furniture when it is from Leavens. All decorations are hand painted by skilled artists.



The Upholstered Arm Chair—covered in flowered chintz with flounce—makes a pleasing companion piece. Leavens upholstered furniture may be covered in material of your own selection.

The new Leavens Catalog is now available. There are seventy-two pages illustrating the latest chamber suites, breakfast sets, and hundreds of single pieces for every room in the home. Many of the pages are in full color. It will furnish you with hours of interesting shopping. In the catalog is a full description of Leavens "Finished-to-your-Order" plan. Use the convenient coupon and a catalog with price list will be sent to you by return mail. William Leavens & Co., Inc., 32 Canal St. (Dept. G-9), Boston, Mass.

LEAVENS Furniture

WILLIAM LEAVENS & CO., Inc.
32 Canal St. (Dept. G-9), Boston, Mass.
Please send your new 1928 Catalog and information on the
"Finished-to-your-Order" plan.

Name _____

Address _____

MODERN • FLOORS • OF • AUTHENTIC • DESIGN
BY • SLOANE •



Linoleums continue to gain in popularity as decorative floor-coverings. In the room shown above a W. & J. Sloane Linoleum simulating mortared tile combines attractively with bright summer furnishings to make a sun-room of charm and good taste. The new linoleums by Sloane represent a distinct advance both in coloring and design. They are sold by leading stores everywhere. W. & J. Sloane Manufacturing Company, Trenton, New Jersey.

W & J SLOANE LINOLEUM

Note: Would you like an attractive scrap-book in which to preserve ideas and plans for your home? This 100 page book, size 11" by 14", bound in blue cloth, stamped in silver, value \$2.50, will be sent to home-planners, together with suggestions on interior decoration by W. & J. Sloane, on receipt of \$1.00 to cover postage and handling. Address Advertising Department, W. & J. Sloane, 577 Fifth Avenue, New York City.

The Symphonic Series



The NOCTURNE
Beautiful walnut console with doors of choicest butt walnut stock. Electrical radio, using 8 A. C. tubes, with built-in Dynamic Power Speaker giving a tone of rich beauty. Double shielded, illuminated single dial control and bronze escutcheon plate enameled in color.
Price \$295 (without tubes)

On Wings of Song

SO gloriously life-like in its thrilling resonance . . . so utterly free from any suggestion of mechanical tone . . . the new Symphonic Series AMRAD seems to waft music on wings of song!

Its tremendous power . . . continent-wide range . . . unusual selectivity . . . and a tonal-quality embracing every note with absolute fidelity, set apart the Symphonic Series AMRAD as the outstanding radio achievement of this miracle-making age. . . .

All-electric . . . operated from light-socket without intermediaries of *any* kind . . . single-dial . . . wave-length tuning . . . child-like ease of operation . . . and console cabinets of rare, distinguished beauty. . . .

To select any radio without first hearing the new AMRAD is to deliberately depreciate your radio investment. By all means—see the AMRAD dealer. What a surprise awaits you there!



The SONATA
Louis XVI console of walnut with decorative panels of satinwood and zebra wood. Purely electrical radio. Completely shielded, single dial control, extremely sensitive and designed for utmost selectivity, with a full rich tone. Built-in Dynamic Power Speaker.
Price \$475 (without tubes).

Prices slightly higher west of the Rockies

Uses 3 stages of radio frequency, detector, 2 stages of audio and 2 rectifiers—8 tubes in all

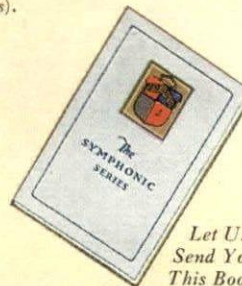


AMRAD RADIO

THE AMRAD CORPORATION, Medford Hillside, Mass.

J. E. HAHN,
President

POWEL CROSLLEY, JR.,
Chairman of the Board



Let Us
Send You
This Book

showing full line of Symphonic Series models richly illustrated.



Furniture's Proudest

LOOK FOR THIS SHOP MARK INSET IN EVERY BERKEY & GAY SUITE. ALSO ON BERKEY & GAY DEALERS' WINDOWS.



COAT-OF-ARMS

IT IS YOUR PROTECTION WHEN BUYING, AND SHOULD BE YOUR PRIDE IN POSSESSION FOR EVER AFTER.

Choose Your Furniture as you do your Gown or Motor Car

CLOTHES, MOTOR CARS, and the furnishing of your home are today the accepted indications of their owner's standing and good taste.

Furniture is an especially accurate gauge of your personal characteristics. It speaks clearly and impressively to every caller in the home—leaving an indelible impression of the owner.

There is pleasure, pride and poise in owning pieces bearing the famous Berkey & Gay Shop Mark, which less known furniture can never give. Created by America's foremost furniture

designers, its style correctness is unquestioned.

Made and finished according to Berkey & Gay's 75-year-old standards of workmanship, it represents an investment that will pay rich dividends in happiness and comfort for years to come. The leading furniture dealer in your town is now showing advanced styles in fall furniture. Visit his show rooms and select suites and single pieces that will bring your home up-to-date. Also send for and consult our "Furniture Style Book" described below.



THE FURNITURE STYLE BOOK
SENT Postpaid for \$1.00. Ideas for interior decoration by Mary Fanton Roberts, editor of "Arts & Decoration." Popular styles for 1928. Gives room arrangements, color schemes. Suggests draperies and floor coverings for each period. Tells about woods, finishes, convenience features

—care of furniture. Fully illustrated with charts, diagrams, drawings, and actual photographs. Clear, understandable, and authoritative. Saves its cost many times over, by protecting against disappointments in furniture and decorative selections. Address Department 49, Berkey & Gay Furniture Company, Grand Rapids, Michigan

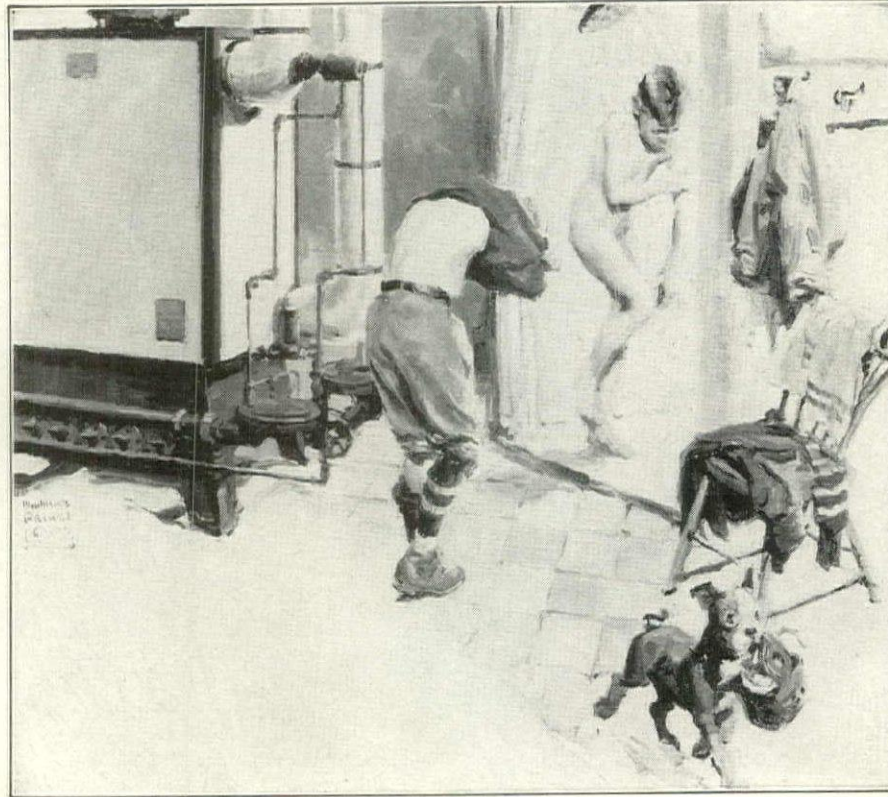
BERKEY & GAY FURNITURE

BERKEY & GAY FURNITURE COMPANY, GRAND RAPIDS, MICHIGAN — FOUNDED 1853 — NEW YORK WHOLESALE SHOWROOM
115 W. 40TH STREET—GRAND RAPIDS UPHOLSTERING CO. — LIVING ROOM FURNITURE — CREATED BY BERKEY & GAY DESIGNERS

Bryant Gas Heating will add a useful room to your home

~and give you winter-long warmth without a single heating care

Bryant gas heating, in addition to giving you winter long, effortless warmth, enables you to transform the basement into a clean, useful, liveable part of the house—children's play room, den, workshop, laundry, or for dancing.



BRYANT Automatic Gas Heating not only needs no coal-and-kindling or other storage space—it gives you a basement so clean and liveable that it materially enlarges the useful space in your home. Burning the cleanest of practical house-heating fuels, a fuel that is piped into your home and consumed as needed—it enables you to plan and decorate the basement of your new home for entertaining, for a children's play room or as a cozy den. In older houses it enables you to transform the basement into a cheerful workshop or a spotlessly clean clothes dryer.

SAVINGS IN CONSTRUCTION

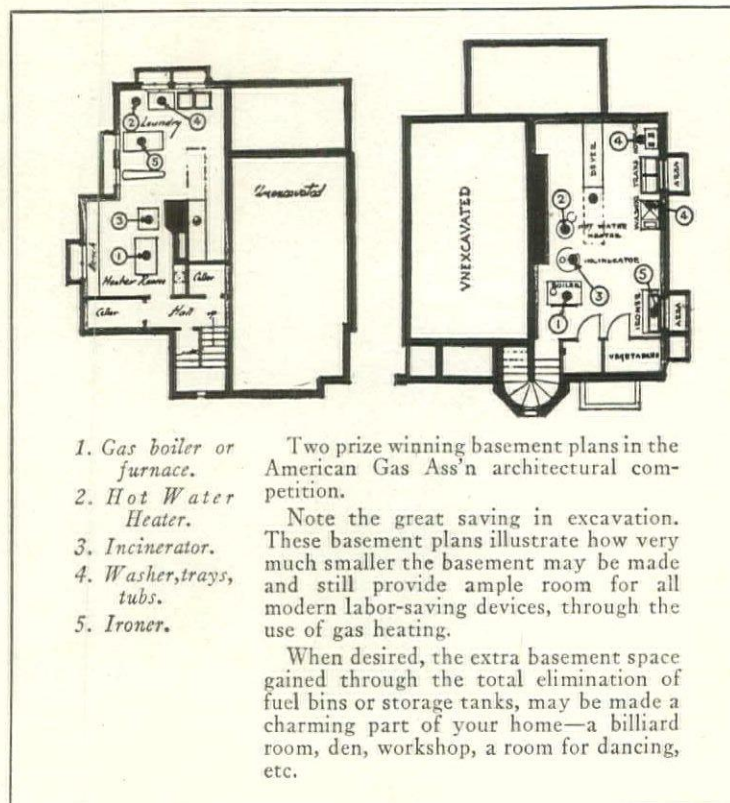
The use of Bryant Gas Heating permits a decided saving in the construction cost of a new home. By utilizing the basement space for living quarters you can secure equal space with less above-ground construction, or, since no fuel or ash storage space is required, the basement can be

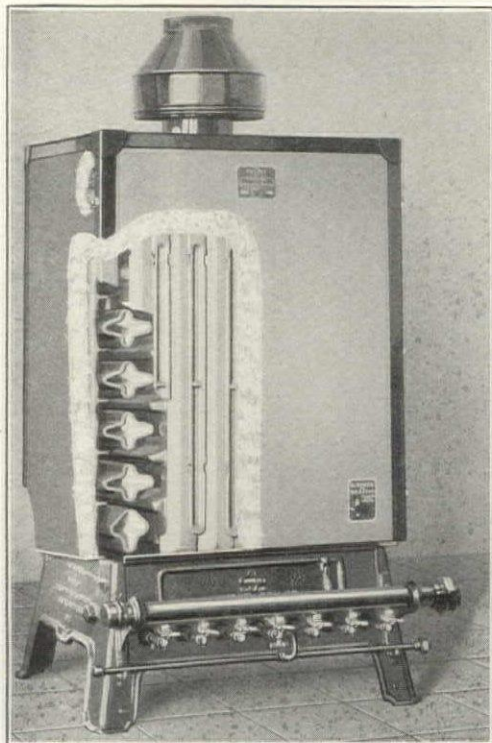
made smaller, thus making a saving in excavation, wall construction, partitions, etc. The diagram below indicates the possible savings in excavation.

WINTER WARMTH WITHOUT A CARE

In addition to giving you either more space at no extra cost, or permitting a dollar-and-cents saving in materials and labor, Bryant Gas Heating brings you the luxury of utterly carefree warmth. All winter long the Bryant-heated home enjoys the comfort of abundant, uniform warmth—thermometer measured to within a single degree of the temperatures you prefer—without even a glance at the heating plant for weeks at a time. It is so utterly carefree that you can "let the pup be the furnace man." Furnace drudgery is banished forever. There is no stoking, no shoveling, no shaking down, no ashes to handle—nothing to require constant attention. Trips to the furnace are timed by the calendar, not by the clock.

A single match is your winter's kindling. From the first chilly day of the fall 'till the balmy days of spring, the only effort or attention required is the winding of an eight-day clock and (if you heat with





The Bryant Warm Air Furnace—designed particularly for gas—offers the utmost in winter comfort to those who prefer this method of heating. These heating plants are compact, attractive, and utterly carefree in operation.

steam or hot water) an occasional glance at the water level.

UNIFORM TEMPERATURES, AUTOMATICALLY CONTROLLED

There are no aggravating ups-and-downs of temperature dangerous to health where a Bryant serves the home.

Temperature fluctuations, all too common in most homes, are hard on adults and perilous to children. Overheated one hour, chilled the next, youngsters, and many "oldsters," easily develop colds and sore throat and fall into the habit of being sick. Many a doctor bill traces to the furnace room.

But Bryant gas heating strikes directly at the root of much cold-weather illness, and most cold weather discomfort—uneven temperatures.

You will never need to apologize for temperature discomforts — chilliness is unknown; and there is no over-heating. The temperature is automatically maintained within a single degree of the setting on the regulator control. The exact warmth you prefer for the daytime and evening remains constant inside, no matter how the temperature may fluctuate outside. If you prefer a cooler house during your sleeping hours, this change also is made automatically. You simply set the regulator for the day and night temperatures you prefer, and the Bryant will maintain them for you unfailingly—comfortable warmth by day, coolness for sleeping, and a warm house in the morning to dress in.

UTTER CLEANLINESS

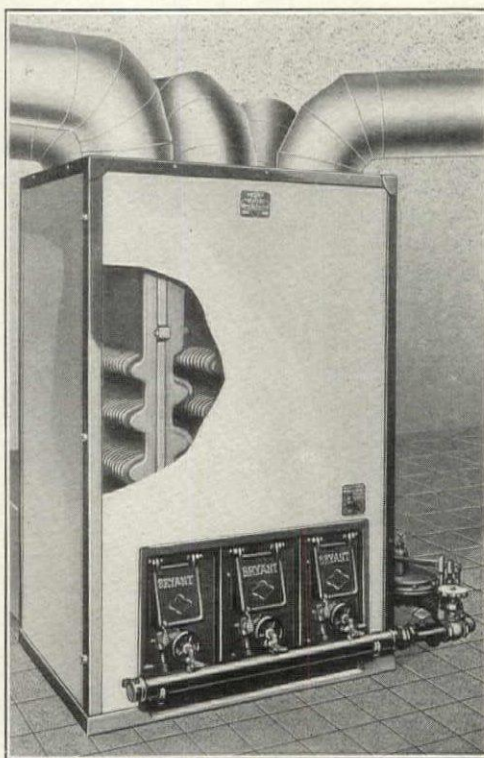
With Bryant Gas Heating there is no

furnace dust, no ashes, no soot nor oil vapors to sift through the house and soil the furnishings and hangings. The basement can be kept clean with a dust cloth, and a new cleanliness soon becomes apparent throughout the entire house.

Housework is greatly reduced. Wall paper, wood-work, windows and furnishings all retain their fresh cleanliness infinitely longer, and because of the absence of all furnace dirt there is no grime to be tracked thoughtlessly upstairs and add to the burden of cleaning.

FOR SMALL HOUSE OR MANSION

The wonderful comfort, convenience



Bryant Gas Boilers are designed for hot water, steam and vapor systems, with a range of sizes in each type to meet every heating need. Any Bryant Gas Boiler can replace the present heating plant entirely, without any change in the system itself, or can be installed alongside of it.

and dependability of Bryant Gas Heating is available to the owner of a five-room house or to the occupant of a spacious mansion. No matter how large or or how small your home may be, there is a Bryant Automatic Gas Heating plant of the proper size to give you abundant, effortless warmth and banish all your furnace tending cares.

Whether you prefer a steam system, a hot water system, a vapor system or warm air heating, you can secure it with a Bryant—with assurance of the utmost in heating efficiency and winter-long comfort.

MODERATE IN COST

The luxury of this heating service is well within the means of most homeowners. Although a millionaire cannot buy a greater degree of heating comfort

than Bryant Heating gives, the vast majority of Bryant owners are men of modest means who want every dollar spent to bring back the utmost in value received and service rendered.

As a matter of fact, there are many communities where Bryant Heating doesn't cost quite as much as heating with other fuels. In most communities the prevailing low gas rates or special house heating rates offered by many gas companies makes it easily possible for the majority of home-owners to enjoy this heating service which "lets the pup be the furnace man."

Even where the cost of gas is greatly more than the cost of other fuels, the comfort, convenience and carefree reliability of Bryant Gas Heating more than offsets this difference.

The cost of Bryant Heating for any home is, of course, governed by such factors as gas rate; size, construction and exposure of the house; and the coldness of the winters in that locality. This cost can be accurately estimated by the experienced heating engineers in the 33 Bryant offices. Just 'phone or write your local office, or write to us at Cleveland. We will be glad to give you the complete details of this luxurious heating service and arrange for an estimate for your particular home. Your inquiry will, of course, entail no obligation whatsoever.

THE BRYANT HEATER & MFG. COMPANY

17893 St. Clair Avenue Cleveland, Ohio

A national organization of expert gas heating engineers. 'Phone or write The Bryant Heater & Mfg. Company in the city nearest to you.

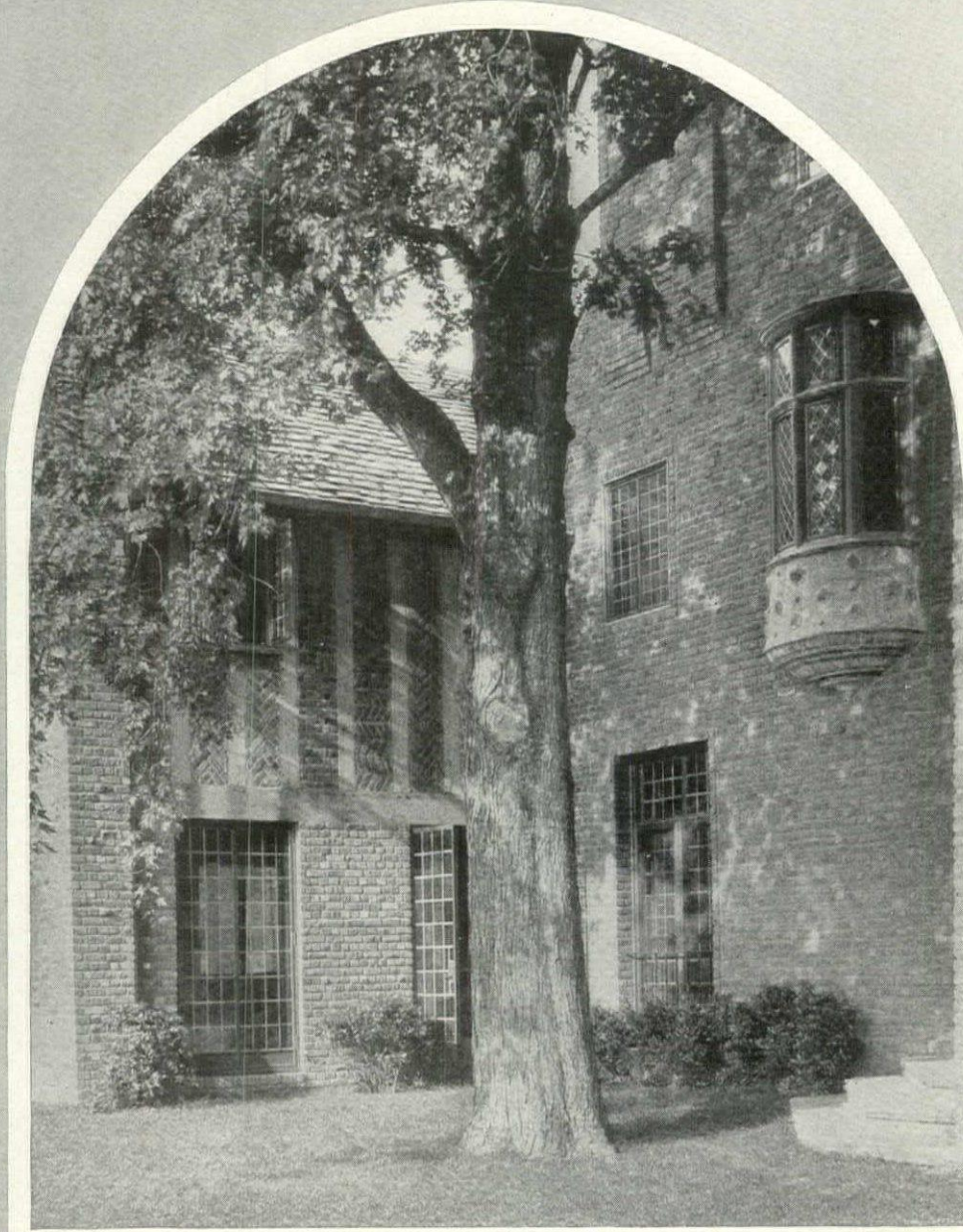
Amarillo, Tex.; Aurora, Ill.; Baltimore, Md.; Birmingham, Ala.; Boston, Mass.; Bozeman, Mont.; Buffalo, N. Y.; Butler, Pa.; Canton, Ohio; Chicago, Ill.; Cincinnati, Ohio; Clarksburg, W. Va.; Cleveland, Ohio; Columbus, Ohio; Dallas, Texas; Denver, Colo.; Detroit, Mich.; Hartford, Conn.; Kansas City, Mo.; Louisville, Ky.; Milwaukee, Wis.; New Haven, Conn.; New York, (Brooklyn), N. Y.; Omaha, Neb.; Philadelphia, Pa.; Pittsburgh, Pa.; San Francisco, Cal.; St. Louis, Mo.; Toledo, Ohio; Utica, N. Y.; Washington, D. C.; Wichita, Kas.; Zanesville, Ohio.

Canada: The Crane Company, Calgary, Winnipeg; Arthur S. Leitch Co., Ltd., Toronto.

BRYANT GAS HEATING



INTERNATIONAL CASEMENTS



RESIDENCE
Glen Cove, Long Island

Architect
H. T. LINDBERG

HOW perfectly the International Metal Casements, with leaded glass, harmonize with the architecture of this residence! . . . International Casements are of two types—the Custom Built, for the more pretentious house where the windows are of unusual

shapes and sizes, and the Cotswold, where windows are of standard shapes and sizes. Both types are built of the same sections, and with the same careful workmanship, and both are guaranteed weather-tight when installed by International erectors.

We shall be pleased to send you upon request a copy of our illustrated booklet *The Window Artistic*, which gives many interesting suggestions regarding the interior and exterior treatment of windows.

INTERNATIONAL CASEMENT CO. INC.

JAMESTOWN, NEW YORK

IN CANADA: ARCHITECTURAL BRONZE AND IRON WORKS, TORONTO, ONTARIO

"Our screens were part of our plans"



"NOW we can see the wisdom of having made the screens a part of our plans," said Mr. Johnson. "I never saw screens look more like a part of the house."

"And think how they protected the interior finish from flies while it was drying," said Mrs. Johnson. "Besides, I won't have to take down draperies and move around flowers and furnishings as the Clossons had to do because they didn't order their screens until after they had moved in."

What About Your New Home?

Screen it, just as soon as the openings are ready. Like the Johnsons and hundreds of others who followed the suggestion of their architects and the Screen Manufacturers Association, you'll find this means a big saving.

The many worth while advantages of including screens in the building plans are clearly shown in our new book, "The Fine Art of Screening the Modern Home." It will also tell you how you can profit, without a cent of additional cost, by the long experience and knowledge of America's master screen designers.

If you are building now . . . or planning soon to build or remodel . . . or just dreaming about the new home, send for a copy of this interesting booklet and the valuable suggestions it offers.

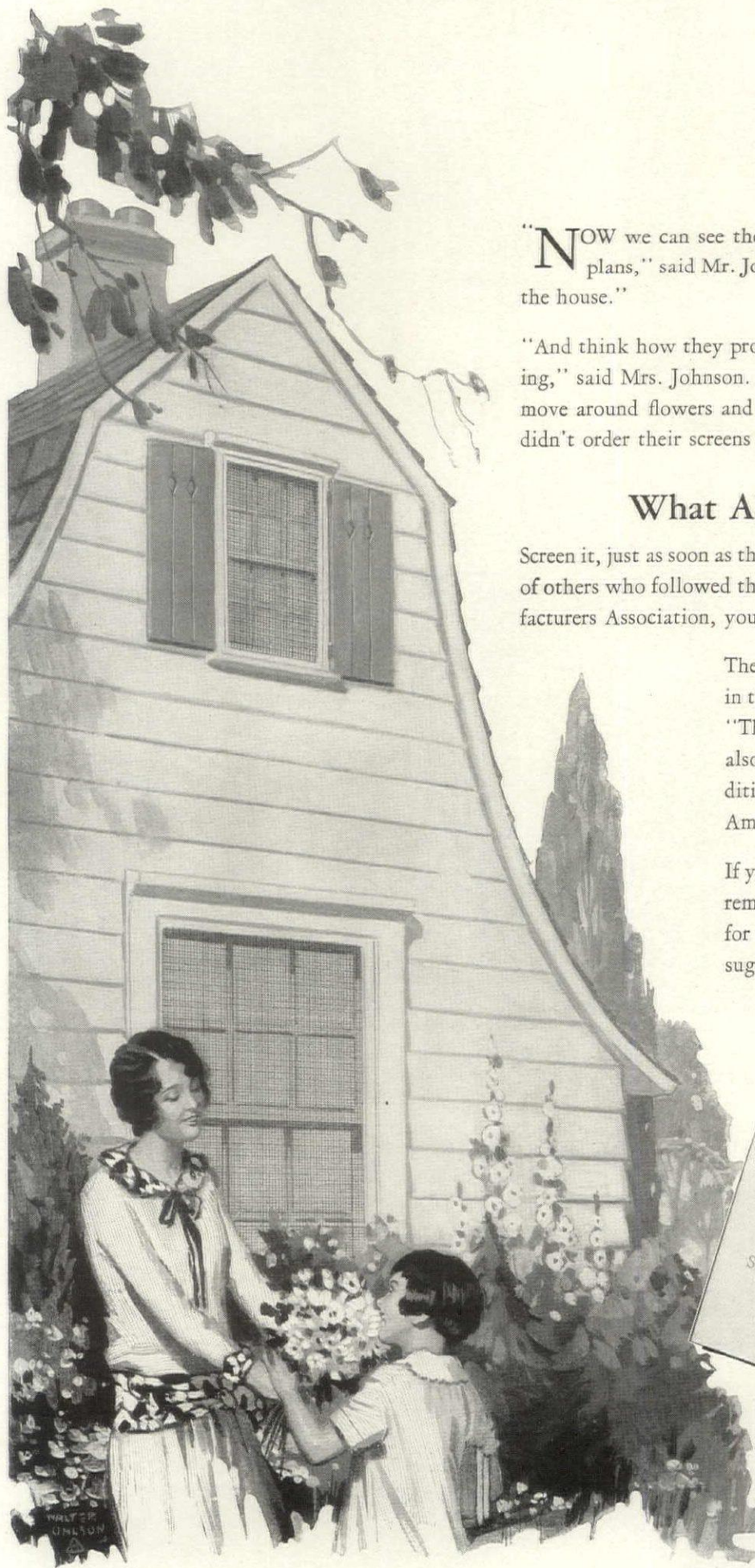
THE SCREEN MANUFACTURERS ASSOCIATION OF AMERICA



The secrets of beautiful screening, as practiced by the Association's screen experts, are revealed in this booklet. It's FREE to House and Garden readers. Use the coupon.

THE SCREEN MFRS. ASSN. OF AMERICA
456 East McMillan St., Cincinnati, Ohio
Please send free your new booklet "The Fine Art of Screening the Modern Home."

Name.....
Street.....
City.....
State.....





Residence of William E. Blythe, Birmingham, Michigan. J. Wallace Frost, Architect.

BEAUTY LIKE THIS IS YOURS TO ACHIEVE

WHAT is more beautiful than a home with Crittall Casements standing ajar! Their many panes of leaded glass sparkling in the brilliant sunlight—each window casting bright checkered patterns that reflect the cheerfulness of out-of-doors. Such beauty is but one of the artistic touches Crittall Casements offer you for your new home.

A glimpse of the simple drapes reveals how tastefully Crittall Casements can be used to secure pleasing interior decorating effects. And Crittall Casements are thoroughly practical—easy to

screen and clean—free from sticking or rattling. Guaranteed wind and weather-tight construction without weatherstrips in either inward or outward opening types assures year around comfort.

Have your architect plan with Crittall Casements and he will have the freedom to create the home of lasting beauty and dignity which you so much desire. We will gladly send you our completely illustrated catalog.

CRITTALL CASEMENT WINDOW COMPANY
10963 Hern Avenue Detroit, Michigan

CRITTALL CASEMENTS

Custom Built to the architect's sizes, designs and specifications. Also available in a wide variety of Standardized sizes and types.



Your plumber can sell You more heat ... for less fuel

Consult him when you build. Later
changes in heating plants are costly.

How much heat will you get from a ton of coal or a hundred gallons of oil? Before you build, talk to your plumber and ask him about Improved Asbestocel. He is a heating expert. Besides, he knows local conditions. He can tell you how you can save coal every year, and always have a comfortable house in spite of every change in weather.

Give the choice of your boiler and radiators the most careful consideration. But you must also give some thought to the pipes which are to take the heat from the boiler to the radiators. Leave these bare and you will, in a few seasons, waste tons of coal in the form of heat which radiates away before it reaches the radiators. Insulate these pipes properly, and besides saving coal, you will have greater comfort, and have to do less furnace tending.

Improved Asbestocel is the only nationally advertised insulation for heater pipes. You can rely on it being always up to standard. Asbestocel is made by Johns-Manville, Master of Asbestos. Your plumber can supply you, wherever you live, with this standard and uniform product. It has the same high quality everywhere.

Talk to your plumber about insulating your pipes. Tell him to use Asbestocel. For the average home the cost is trifling, hardly more than the price of a ton or two of coal. The return is great. Improved Asbestocel Pipe Covering often pays for itself in one season.

Be sure you get this better insulation

Be sure to specify Improved Asbestocel when you have this work done. It is far more efficient than ordinary "air cell" insulation. It looks better after it is in place. It will last longer, and it is less expensive to install.

Write for free booklet, "More Heat from Less Fuel"



MASTER of ASBESTOS
Johns-Manville
IMPROVED ASBESTOCEL

Johns-Manville Asbestos Shingles are another asbestos product of importance to home owners. For new houses or for re-roofing Johns-Manville Asbestos Shingles provide a fireproof, beautiful roof which will never have to be replaced.

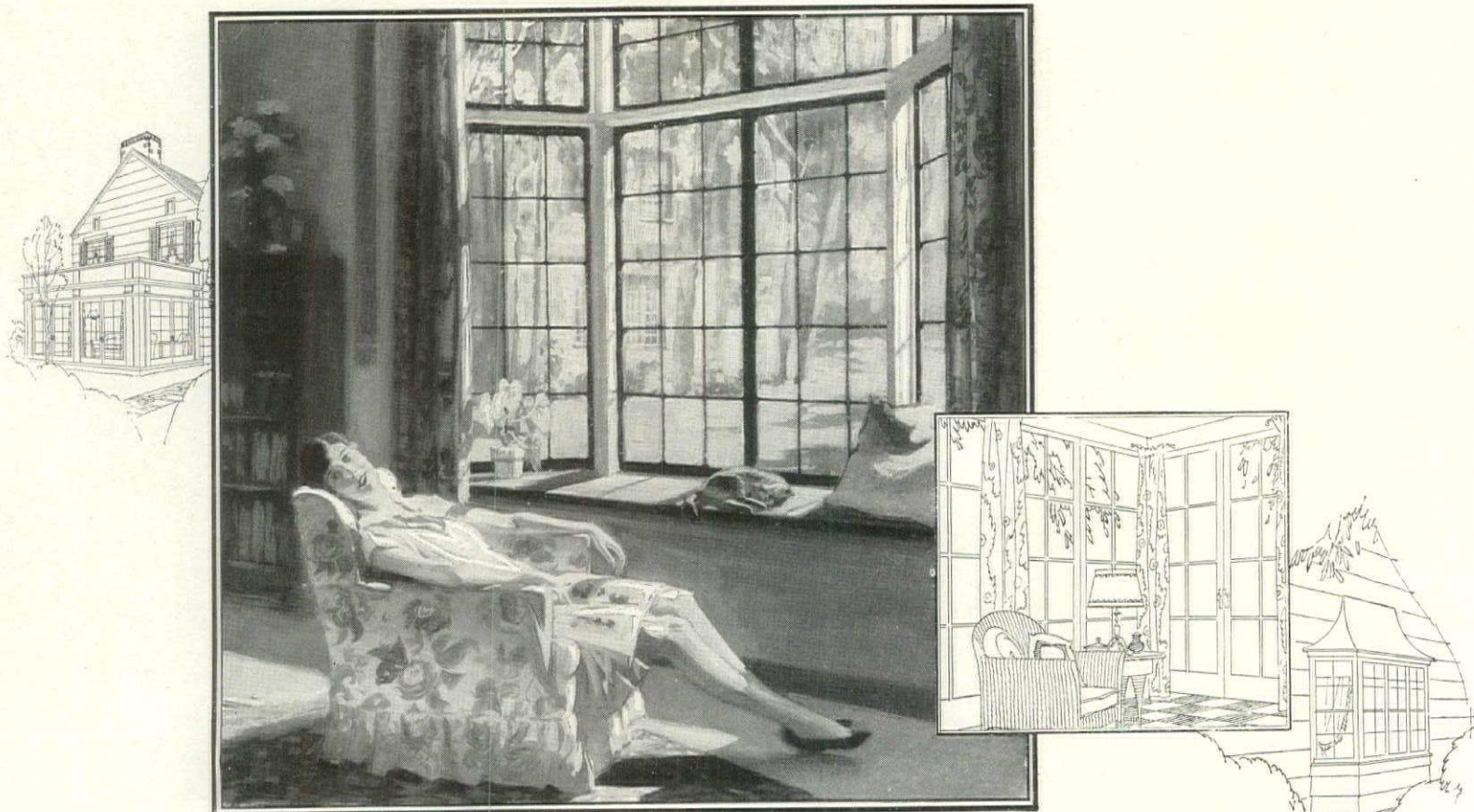
JOHNS-MANVILLE CORPORATION
New York Chicago Cleveland San Francisco
Canadian Johns-Manville Co., Ltd., Toronto
Please send me your booklet entitled, "More Heat from Less Fuel."

Name.....

Address.....

City..... State..... A-27-9

SPEND MORE OF YOUR TIME IN THE SUN



OPEN THE HOUSE TO SUNSHINE AND DAYLIGHT WITH MORE AND LARGER WINDOWS

MAKE yours a "sunshine home." Bring indoors the bright light of health through more and larger windows. Open the house to health and contentment! You need all the sunshine you can get, winter as well as summer.

Nothing adds to the architectural attractiveness of a house like many friendly windows. Adding a sun parlor or enclosing the porch in glass is like adding another room. It can be done inexpensively, since window glass costs less than any other material used for

building walls. A cozily-furnished sun room soon becomes the most popular room in the house.

Send for This Free Book

"The Sunny Side of the House," is a wonderful book for the home builder. It shows what amazing improvements can be made in the appearance and value of your house, simply by the addition of a sun room, a glass-enclosed porch, a bay window or a dormer. "The Sunny Side of the House" is really a valuable book, but you can obtain a copy free by sending in your name and address.

"A-W-G" window glass has been the preference of architects, builders and dealers for more than a quarter of a century. Its high quality, brilliant lustre and freedom from defects, discoloration, staining, and fading make it the ideal glass for windows. Whether you are building a new home or remodeling, specify and insist on getting "A-W-G" Clear-Vision Window Glass.

AMERICAN WINDOW GLASS CO.

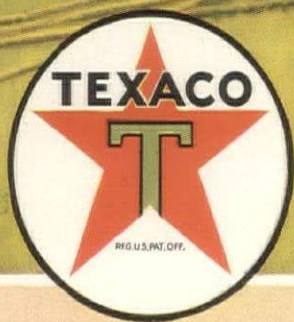
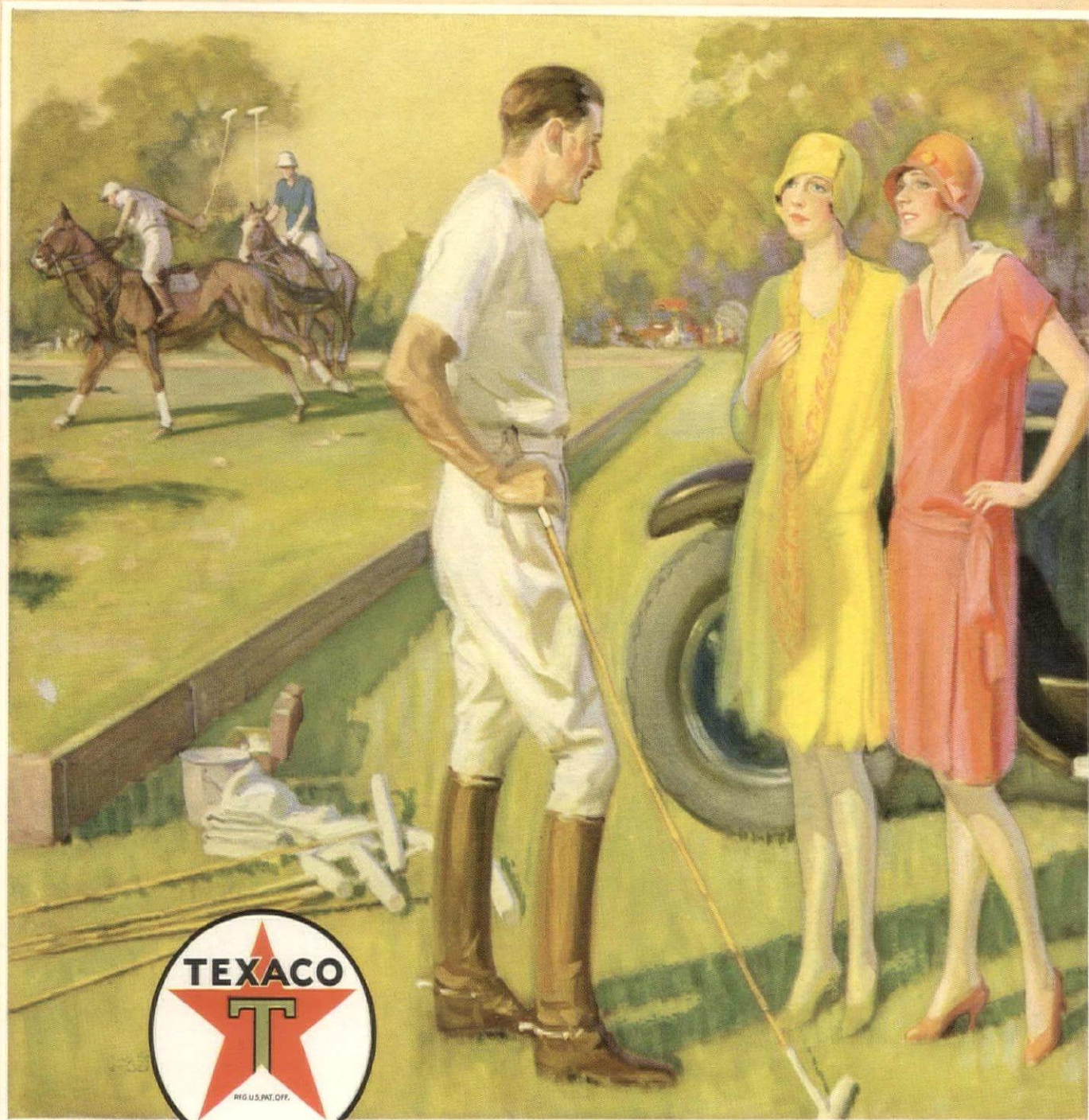
World's Largest Producer of Window Glass and maker of QUARTZ-LITE, the Ultra-Violet Ray Glass for Windows

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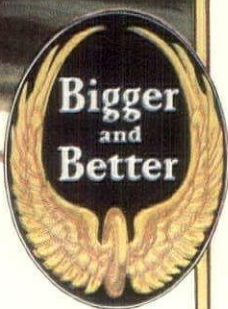
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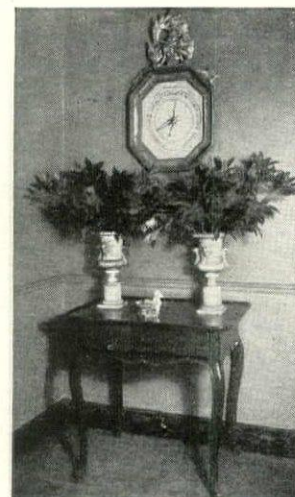
526 Madison Ave., New York City

Telephone: Plaza 5644

A SPIRITED response to the challenge issued some months ago to American artist-designers by the department stores who were in the main exhibiting foreign modern decorative art is seen in the Exhibit of 20th Century Taste now current at B. Altman & Company. For, although such leading French exhibitors as Ruhlmann, Leleu and Dominique are represented in the French section, it is the American division, produced under the direction of Matlack Price, that contains the most interesting features of the exhibit. Here, in eight rooms offered by six designers, are seen splendid examples of the works of well known decorators, craftsmen, artists and architects who understand to-day's problems.



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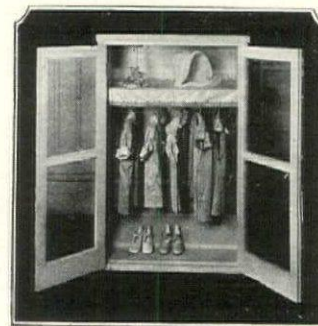
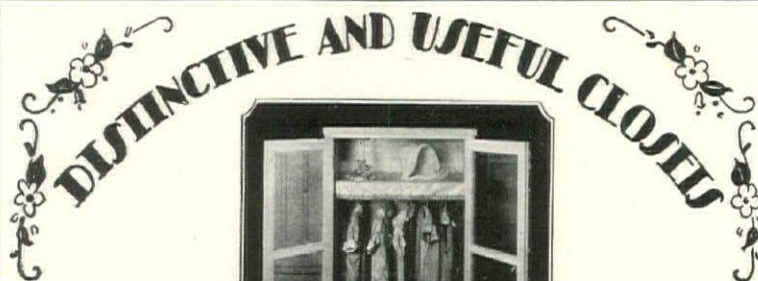
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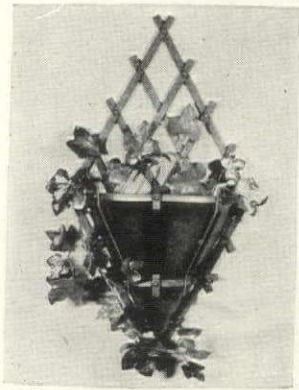
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modern piano, and a mantel piece executed in jade green glass, ornament his blue and silver music room. The color scheme of his chambre d'une jeune fille is sand, sea green and silver.

Oscar Bach, a master craftsman, designer and metal worker, contributes an interior designed for a high powered business magnate's executive office. This virile room, expressed in leather and steel, is an excellent setting for 20th Century business and exemplifies the mechanistic phase of modern art.



W. T. BENDA has designed a dining room and foyer, somewhat Byzantine in feeling, which bear his indubitable imprint. C. B. Falls contributes a modern Chinese breakfast room and a bedroom of Aztec inspiration in black and yellow. Ruth Campbell, the portrait painter, displays a bedroom which owes its inspiration to the Poppy. A special feature of this room is the etched window glass incised with symbolic figures. The furniture is blue-



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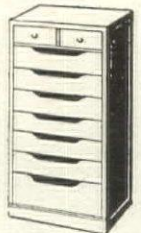
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Eleanor Beard

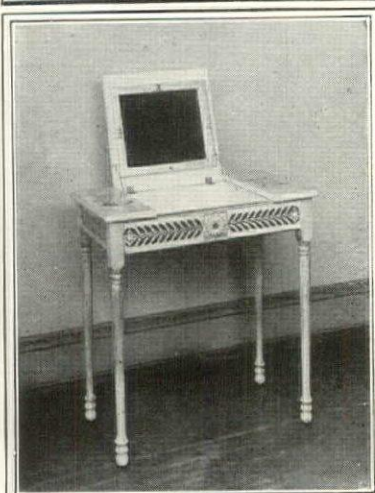
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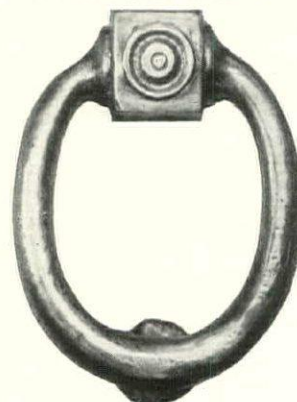
black and turquoise, accented with gold and vermillion. Gilded and waxed linoleum covers the floor. Steele Savage dedicates his room to that lost art, conversation. Here the walls are in a deep, dark blue suggestive of the sky at night. A five part, painted mirror and a window etched with a tropical jungle scene are of special interest.



IN order to establish a close relation between artist and dealer and in view of the interest manifested everywhere in art in industry, R. H. Macy & Company have opened an Atelier of Design. This studio, which is under the direction of Austin Purves of Philadelphia, is the first of its kind in America. Its function is to work with manufacturers here and abroad in the development of existing design, and eventually, in the creation of new styles and types of merchandise. Beauty will be combined with utility and good design will be adapted to machine production. This factor is more far reaching in its import than at first appears. People who

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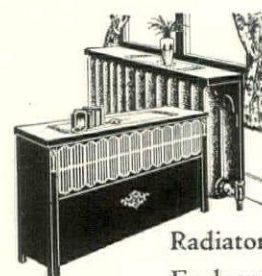
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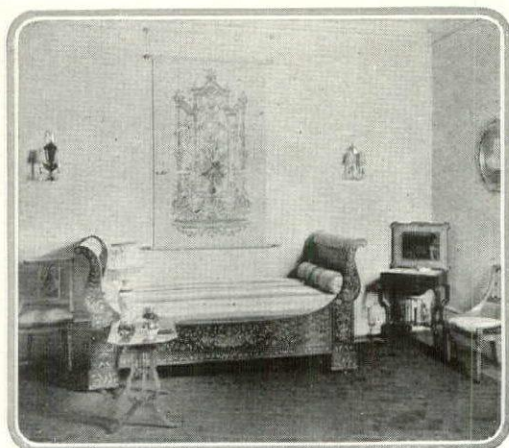


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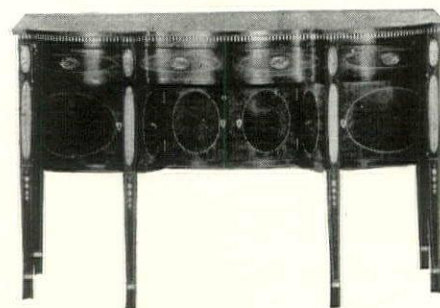
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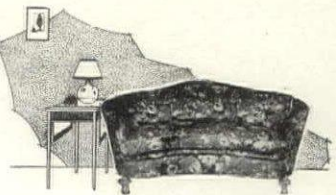
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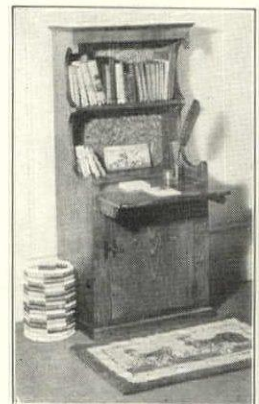
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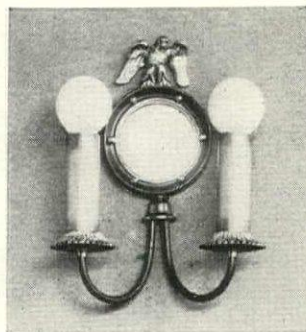
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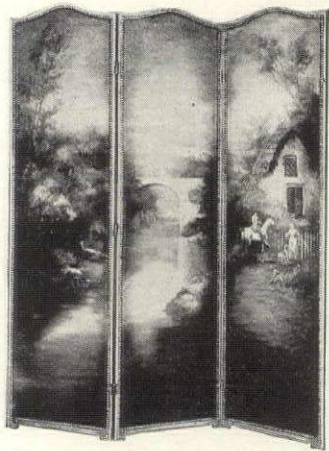


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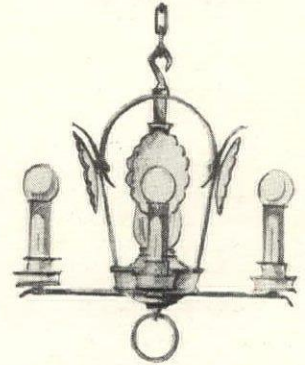
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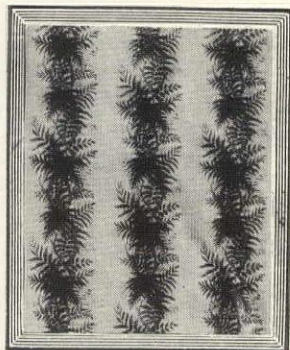
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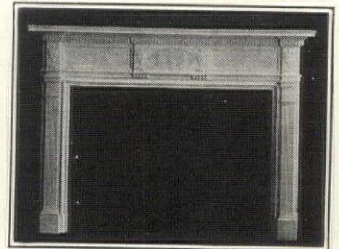
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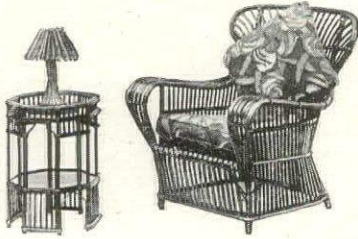
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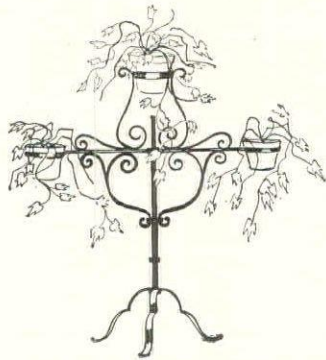


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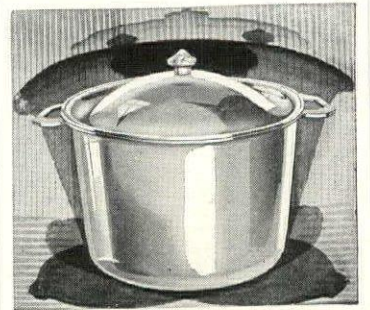
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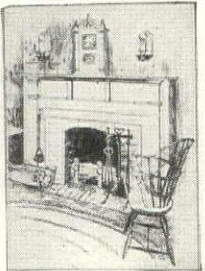
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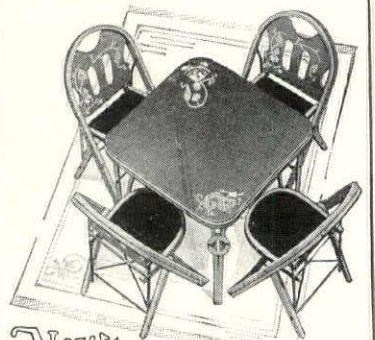
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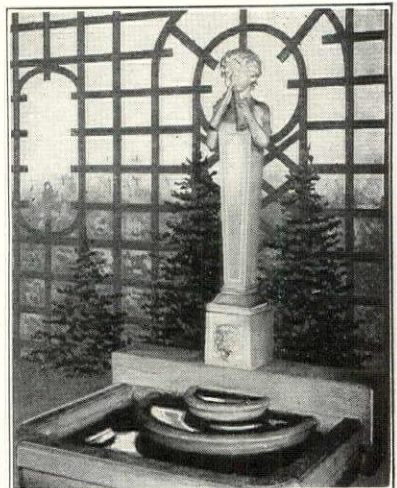
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Now look at your fingers. Surprising, isn't it? You'd never believe that shades could get so dirty!

Are your shades as DIRTY as this?

Make this test and see

WINDOWS bright and shining . . . curtains crisply fresh . . . woodwork spotlessly clean. But how about your shades? Are they, too, as clean as you would have them?

Make this test now—the result will probably surprise you. Rub your fingers across the surface of one of your shades. Look at your fingers! Doesn't it seem that your housekeeping has come to the shades and stopped?

Du Pont Tontine shades are washable

In the house equipped with du Pont Tontine, window shades can be kept immaculate. Ordinary shades get dirty and must be tolerated or thrown away. But Tontine shades can be washed clean. With soap, plenty of hot or cold water and a scrub brush every trace of dirt can be removed—their original freshness and beauty restored.

Beauty that defies wear and tear

Tontine shades come in a variety of lovely colors, either plain or in the new corded effect that is so extremely decorative. And they are amazingly durable, too . . . sturdily resistant to wear and tear.

Tontine shades do not fade, crack, pinhole or fray. They are impregnated with pyroxylin, the same basic material that makes the famous Duco so enduring and beautiful. Pyroxylin impregnation renders them indifferent to sun, to rain, to the roughest handling. Every housecleaning time you can restore their beauty by washing them.

To assure yourself of maximum shade service and satisfaction, ask your dealer to mount your du Pont Tontine shades on the companion product—Tontine Rollers.

A sample shade of du Pont Tontine for \$1.50

For \$1.50 we will send you a Tontine shade in white, cream, green or ecru, in any width up to 40 inches. As this special price is for introductory purposes only, lower than the retail price, we must limit the offer to one shade for each home. Get one of these Tontine shades for your bathroom window—here the test is usually more severe than in any other room. Take measurements according to the instructions below. Enclose \$1.50 (cash or check) and mail the coupon to us today.



Tontine shades can be washed clean—freed from every trace of dust and stain with soap, water and a brush. The offer of a sample shade at \$1.50 is made for introductory purposes only and not more than one shade can be sent to a home at this price.

Follow these details carefully: Take down from brackets shade you wish to replace. Measure exact tip to tip width, including metal pins at each end of roller. (See diagram.) Measure also length of shade unrolled. Specify which color wanted: White, Cream, Ecru, or Green only. Fill out coupon fully. Enclose \$1.50.



TONTINE

THE WASHABLE WINDOW SHADE

---Measure from tip to tip, including metal pins. Use yard stick---

E. I. DU PONT DE NEMOURS & CO., Inc.,
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This Coupon not good for a Shade over 40 inches wide
Herewith \$1.50. Please send me complete Tontine shade inches wide, tip to tip, and inches long (shade unrolled).
White ☐ Cream ☐ Ecru ☐ Green ☐

Name

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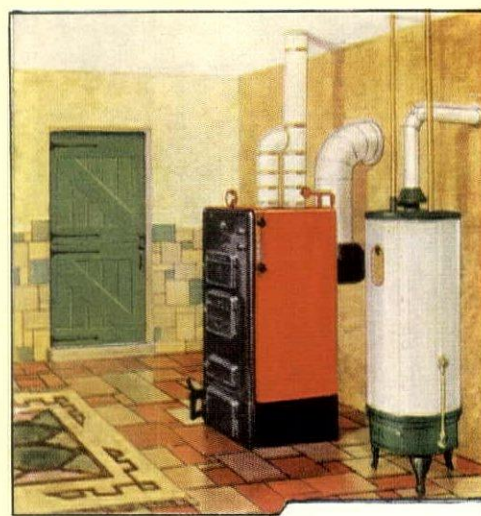
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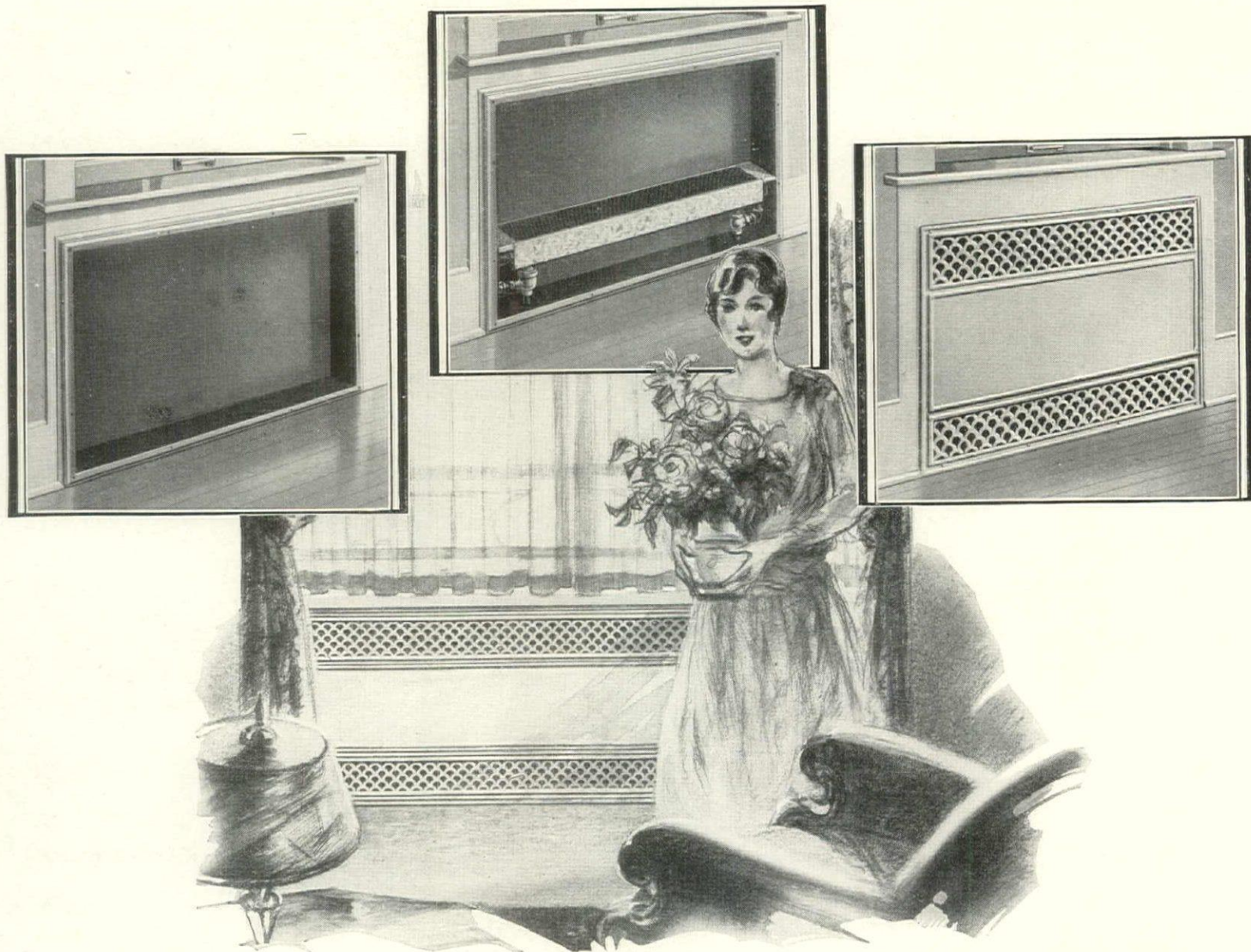
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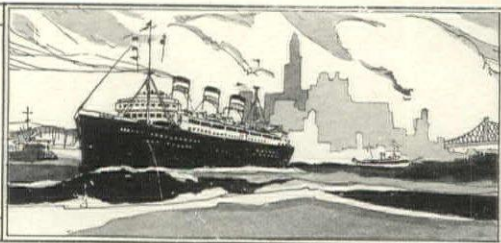
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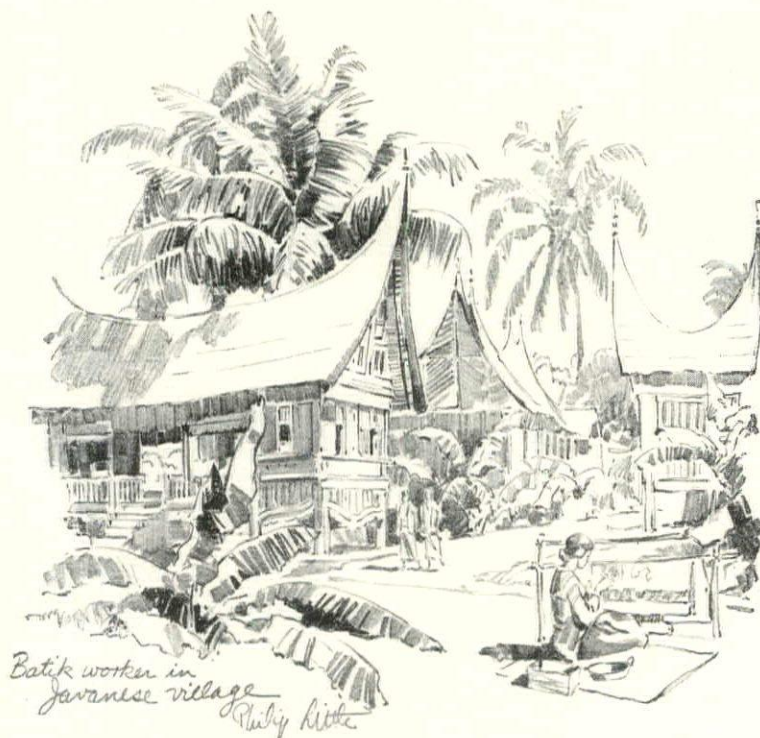


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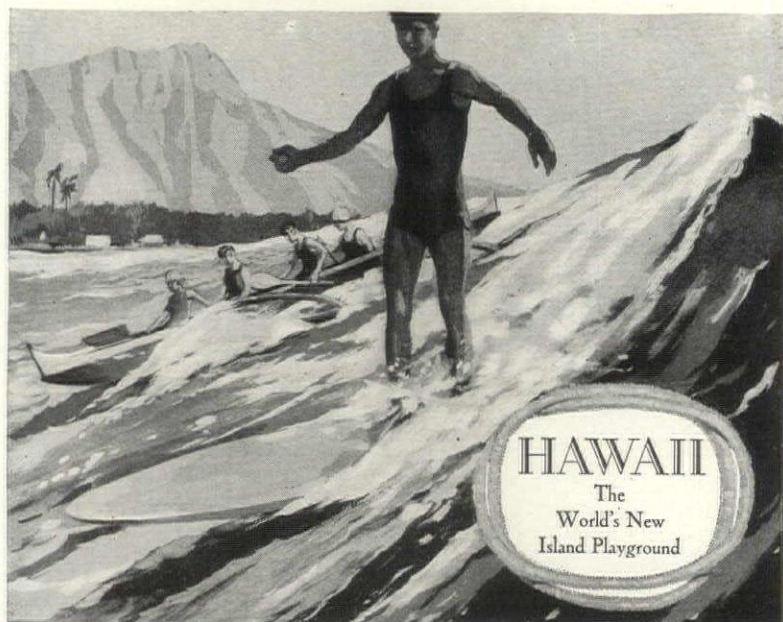
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with a slice of sun-ripened pineapple fresh from the fields for breakfast!

From water sports in the warm winter to tennis in cool mid-summer, you will find Hawaii always offering you pleasant days filled with novel entertainment.

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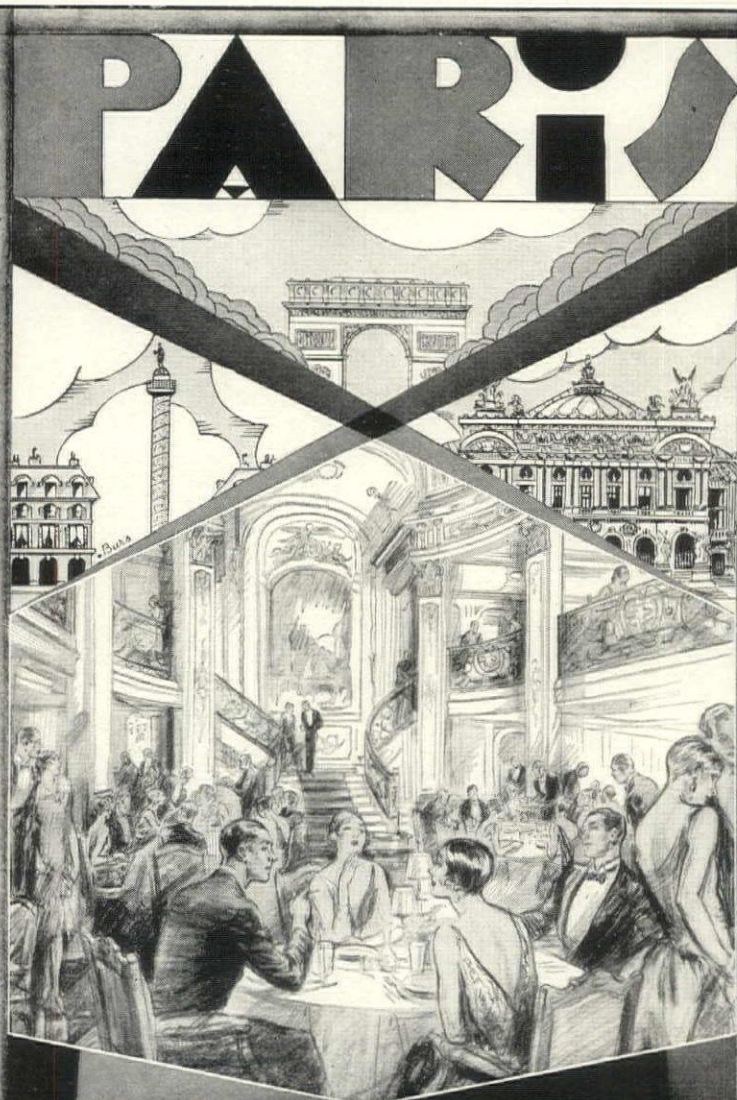
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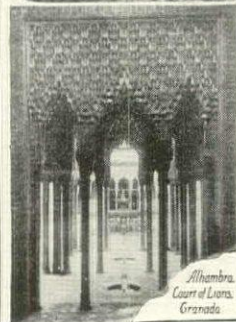
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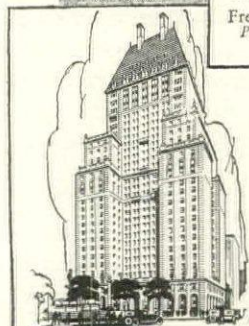


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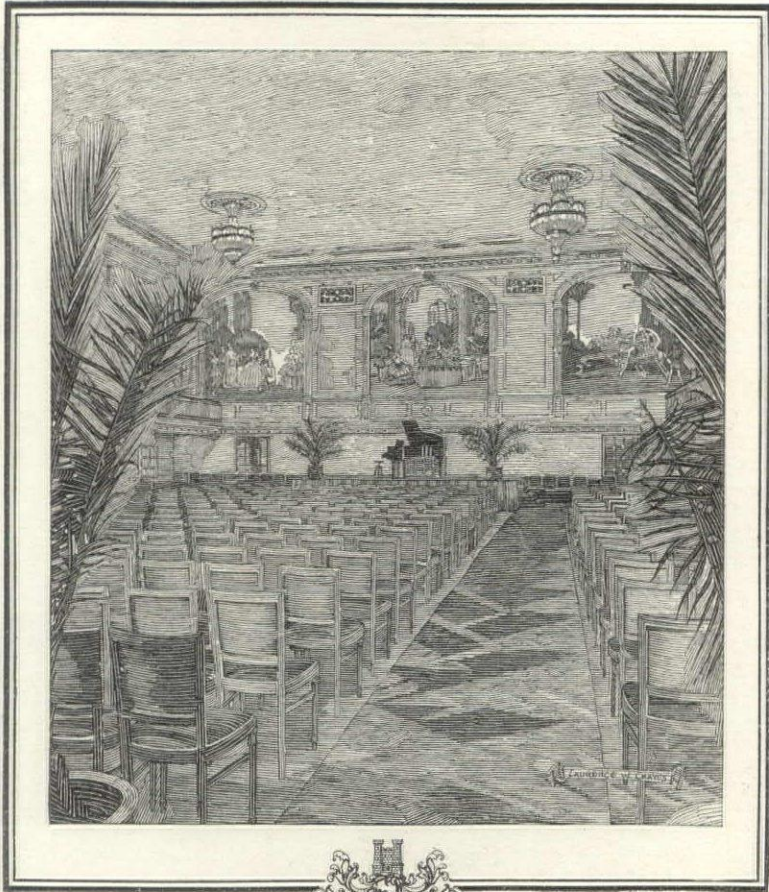
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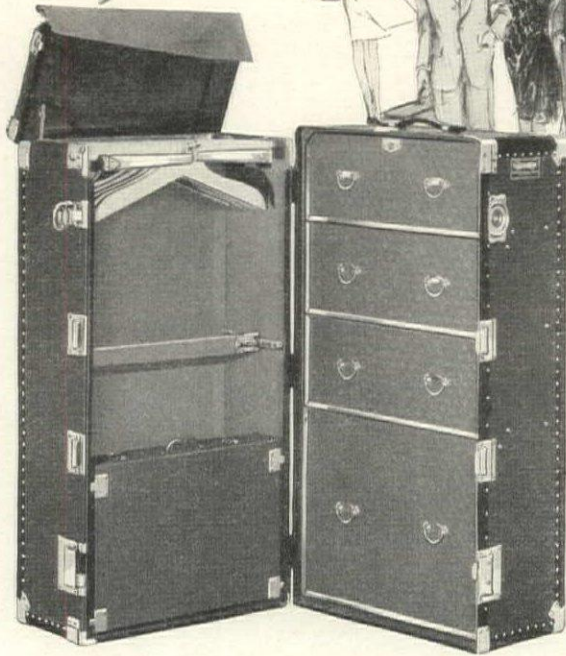
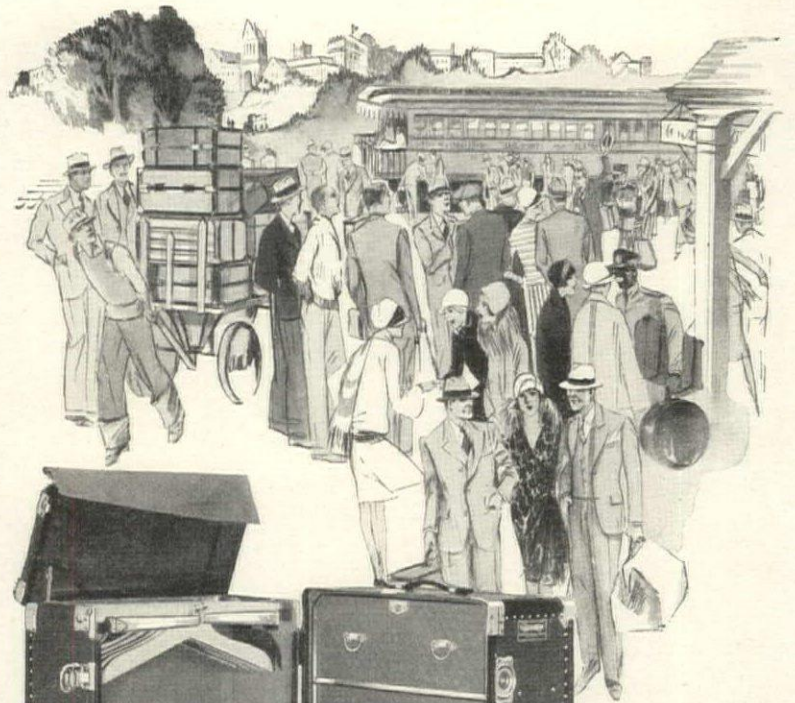


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—with a Hartmann Student Special, built to insure proper garment carrying and locked storage for personal belongings—designed to afford the student utmost satisfaction in ownership and years of faithful service.

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No longer is there an excuse for burdening your boy or girl with an old dilapidated trunk. Provide them with one of these serviceable wardrobes—a trunk to be proud of—a trunk that will outlast school days by years.

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THE WOOD ETERNAL



Age brings only charm to Cypress!

THE finger of age has touched this fine old southern home and left only a mellow trace of charm. Wherever man has built of cypress, age seems only to have made his work more beautiful. For this is the Wood Eternal. It knows no replacement.

When you build, or alter, remember

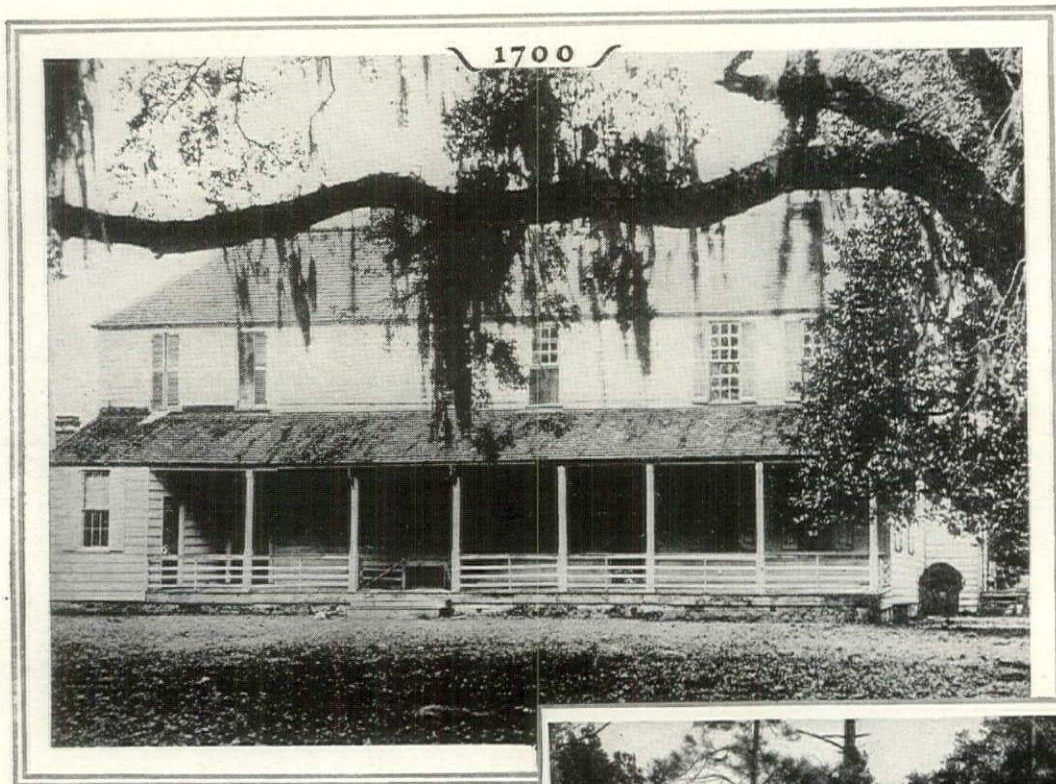
that Tidewater Red Cypress is the most economical lumber you can use. Its first cost will be its last. Never will it make further demand on your check book.

Follow the advice of architects, and use this wood at each vital point where weather attacks. Use it for siding,

shingles, windows, doors, cornices, porches, steps, screens, and every other place where wind and rain beat against your house and outbuildings.

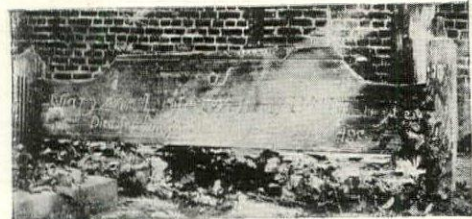
Grown in water, Tidewater Red Cypress resists water. Beautifully marked, it yields a charming natural finish. No wood paints smoother or more lastingly. Despite its solidness, it is easy to work, and even big spikes won't split it.

Surely you want to build for beauty that endures. Surely you want to avoid upkeep costs. When you order, specify "heart grade Tidewater Red Cypress" for only "coastal type" cypress has these qualities of beauty and durability.



ABOVE—The famous old Middleberg Plantation House at Cooper River, South Carolina. Built in 1700 by a careful Colonist. Tidewater Red Cypress was used throughout. The building is solid as ever today.

RIGHT—The charming modern home designed by Jefferson D. Powell, architect, for Mr. Carroll Milam of Jacksonville, Florida, should endure as long as the Middleberg Plantation, for the entire exterior is of Tidewater Red Cypress.



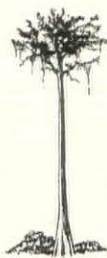
A bed for a "headstone." In 1770 an eccentric lady ordered this marker, contrary to all custom. Her judgment was justified, however, as the letters on the footboard remained legible long after nearby stone inscriptions were effaced.

"Money Saved for Builders"—Sent Free
Attractive modern homes and beautiful old homesteads are illustrated in "Money Saved for Builders." This is not a book of commonplace printed plans—it merely suggests dozens of ideas. (To get just what you want in your home, retain an architect—he usually saves you more than his fee.) This booklet tells the whole, interesting story of cypress, tells how to cut down the cost of your home, and how to make it more attractive. It's yours for the asking. Slip the coupon into an envelope today.

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All are remarkably comfortable and quiet underfoot—and almost as easy to keep spotlessly clean as glazed tile.

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Sealex Linoleums are not high priced. They come in rich Inlaid, two-tone Jaspé, Romanesque, Plain and Battleship—a type to add comfort and style to any interior.



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Name.....Address.....

This is an inviting room. The wide-open fireplace seems built for use on winter nights. And notice how nicely the warm, brown oak of the floor contrasts, yet harmonizes. Any other floor would be out of place in such a room.



GLINTING, FRIENDLY FLOORS OF OAK

*You can buy them, room by room, for less
than you paid for your rugs*

SOME houses have floors you notice the minute you enter. Rich, friendly floors . . . that pick up the gleam of candles by night and lie smooth and mellow by day. Floors of oak.

It seems strange that *all* houses do not have such floors—so satisfying to the eye are gleaming oak floors, so expressive of taste. . . . Possibly, because oak floors *do* express so much of quality and substance, many people have the idea they are expensive.

Yet, oak floors are not expensive, even in initial cost. You can lay them for less than lots of perishable floor coverings, even—and they will cost you relatively little more than softer woods.

While for upkeep and permanent value, there is no comparison. Time stands still for oak floors. Like fine old

furniture, they grow more beautiful with age. Easy to keep clean and gleaming. Smooth and dust-proof. Sanitary. . . . They may be finished in any number of styles and colors.

Are you planning to build a home? By all means lay oak floors. So enduring are they, so much extra value do they give that, should you ever want to sell, oak floors will add hundreds of dollars to the price. Homes with oak floors bring higher rents too. If you own a house that doesn't have oak floors, why not put them in this season? Your architect, contractor or retail lumber dealer will gladly furnish you with an estimate. You'll be surprised how little it is. The

oak floors can be put down over your present floors, room by room, in just a few days—disturbing you scarcely at all.

Styles in floor coverings change. Some say "all-over" carpets now, where yesterday, the vogue was "throw-rugs." But the good taste of oak floors never changes. They are *any* style's most flattering foundation. And never do you tire of mellow, polished oak.

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*Time only makes
OAK FLOORS
more beautiful*



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WALLS reminiscent of autumn woods . . . distinctive in their mellow colorings. Home buyers and builders now demand this color-charm to reveal the full beauty of good design. And in the amazing choice of colors and textures in Face Brick they find the decorative distinction that they seek. With this permanent beauty, they gain the comfort and economy of a Face Brick house. Up-keep and insurance are lower and depreciation slower. Thus Face Brick is always a wise investment. The negligible difference in first cost permits its use for even the smallest home. Before you build, buy or remodel be sure to know all of Face Brick's advantages. The coupon will bring the helpful books listed opposite.

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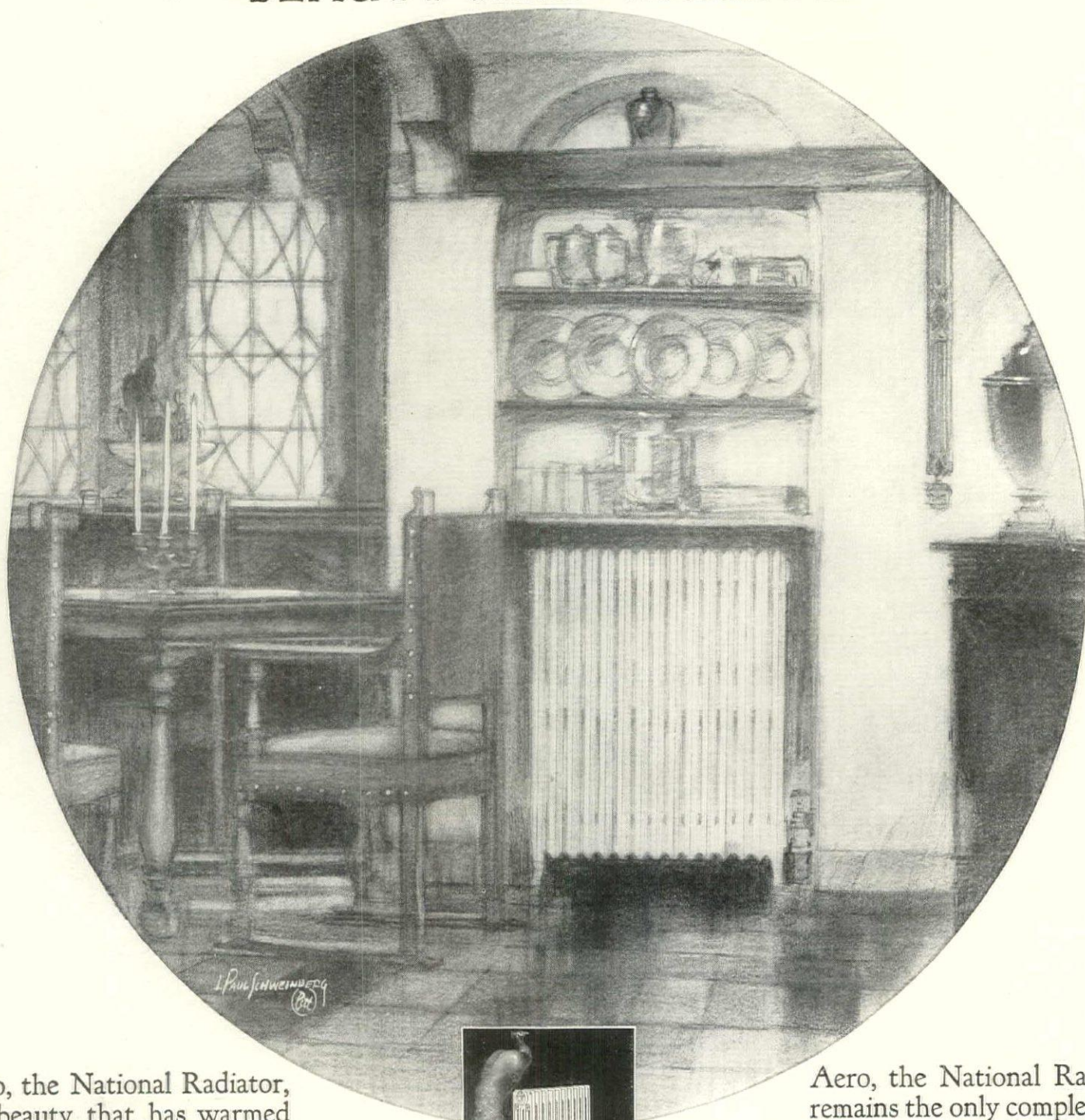
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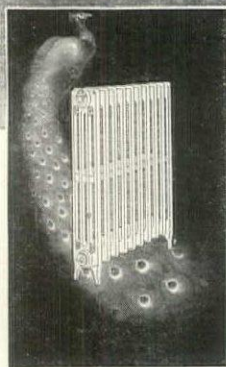
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AERO
THE NATIONAL
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Will common colds sap this energy next winter?



Modern Science Warns You Against an Overheated Home

IN too many homes, the start of the heating season means one cold after another. How discouraging it is to see children's cheeks lose their summer bloom, and the entire family "slow up" after a season of outdoor enjoyment! But today you can largely prevent winter colds. The chief cause has been discovered. It is not too much cold outdoors, but *too much heat in the house.*

Automatic Heat Control Prevents Overheating

Experiments by noted public health authorities have confirmed in a remarkable way the conclusion that we catch cold chiefly because we live in a dry, overheated atmosphere during the winter months. These authorities say that overheating weakens the tissues of the nose and throat, so they cannot stand the shock of sudden temperature change in going outdoors.

There is only one sure way to prevent overheating:

Equip your home heating plant with an automatic heat regulator. The Minneapolis-Honeywell Heat Regulator keeps a steady, even temperature without anyone ever touching dampers or drafts—thus providing real heating comfort. And clock control rouses the fire in the early morning while you are still asleep, so you have warm rooms to dress in.

The Minneapolis-Honeywell also saves money, on any fuel. Install it now, pay through the winter on our Budget Plan. Our interesting booklet, "The High Cost of Overheating," explains the ever-present danger of illness in an overheated home, presenting opinions of medical authorities. Sent free on request.

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HEAT REGULATOR

HONEYWELL

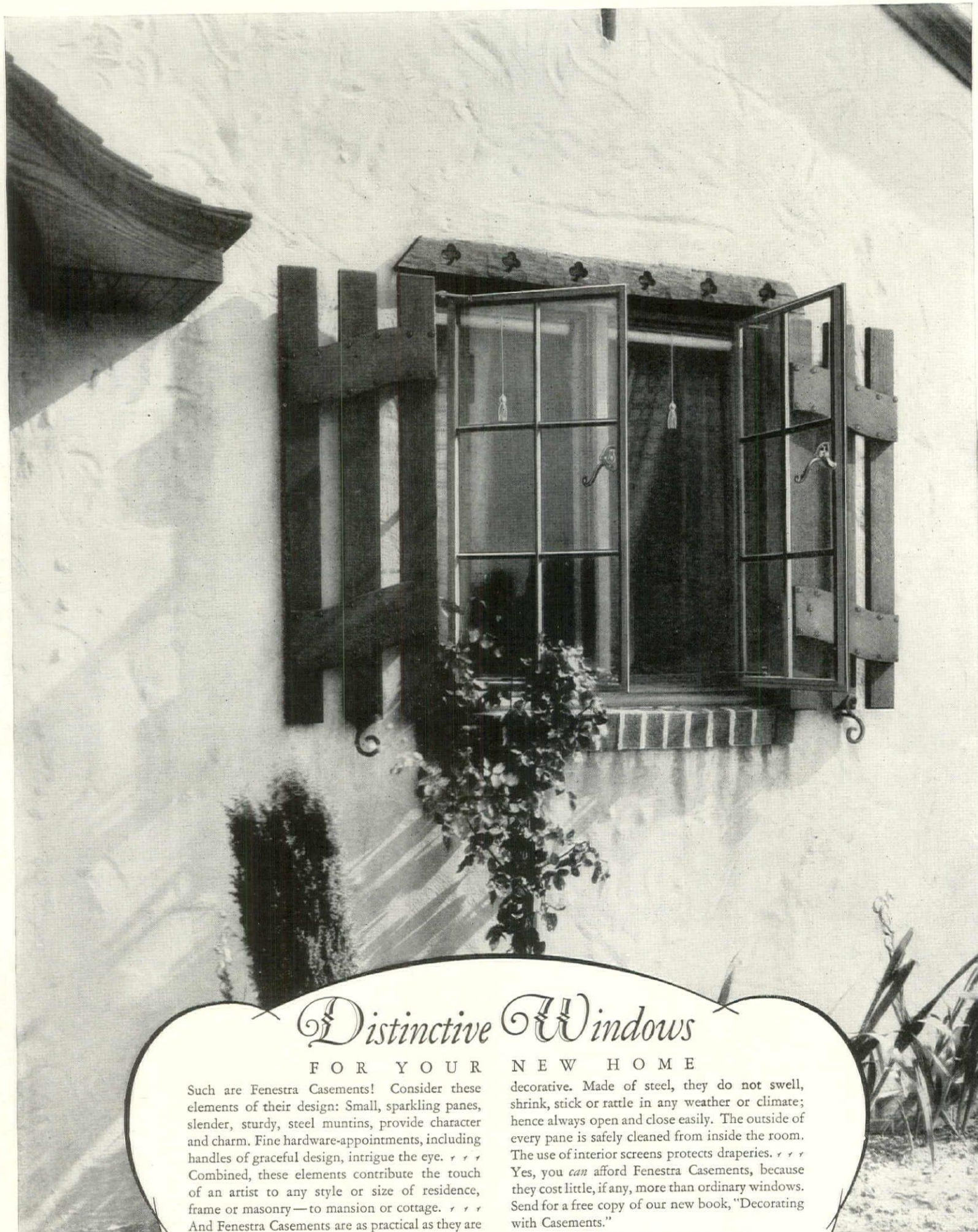
MINNEAPOLIS-HONEYWELL REGULATOR CO.
2790 Fourth Ave. So., Minneapolis, Minn.

Please send your free booklet,
"The High Cost of Overheating."

Name.....

Address.....

City.....State.....



Distinctive Windows

FOR YOUR NEW HOME

Such are Fenestra Casements! Consider these elements of their design: Small, sparkling panes, slender, sturdy, steel muntins, provide character and charm. Fine hardware-appointments, including handles of graceful design, intrigue the eye. *✓ ✓ ✓* Combined, these elements contribute the touch of an artist to any style or size of residence, frame or masonry—to mansion or cottage. *✓ ✓ ✓* And Fenestra Casements are as practical as they are

decorative. Made of steel, they do not swell, shrink, stick or rattle in any weather or climate; hence always open and close easily. The outside of every pane is safely cleaned from inside the room. The use of interior screens protects draperies. *✓ ✓ ✓* Yes, you *can* afford Fenestra Casements, because they cost little, if any, more than ordinary windows. Send for a free copy of our new book, "Decorating with Casements."

DETROIT STEEL PRODUCTS COMPANY, 2256 EAST GRAND BOULEVARD, DETROIT, MICHIGAN
 FACTORIES: DETROIT, MICHIGAN, AND OAKLAND, CALIFORNIA. CONVENIENT WAREHOUSE STOCKS.

Fenestra CASEMENT Windows

of STEEL



HEATING PLANT -- to be a Warm Air System installed according to the Standard Code of the National Warm Air Heating Association

3 health essentials

—to prevent the ills and discomforts that go with chilling temperatures you need

warm air

—to protect you against the troubles caused by parched, dry atmosphere you need

moist air

—to avoid the effects of dead, stagnant air you need the refreshing stimulation of

moving air

Write Health into the specifications

HEALTH FIRST! It's a good slogan for home planners. Life loses its happiness when health departs—when colds, throat troubles, and respiratory ailments attack the family because of chilly rooms, or harsh, dry, stagnant air. Time was, perhaps, when these conditions were largely unavoidable. But not now.

Research sponsored by the National Warm Air Heating Association has put home heating on a new basis of scientific accuracy. Work carried on in the Warm Air Research Residence at Urbana, Ill., built for experimental purposes, has led to important improvements in heating practice.

It is now possible, by specifying a Warm Air System installed according to the Standard Code, to obtain health

and comfort advantages not provided adequately and economically by any other system of home heating.

The Standard Code is a set of rules for the installation of Warm Air Heating Systems in accordance with the best modern scientific practice.

Every Standard Code Installation carries the triple endorsement of the Dealer, the Manufacturer, and this Association.

Mail the coupon and get our attractive book "Health and Comfort with Warm Air"

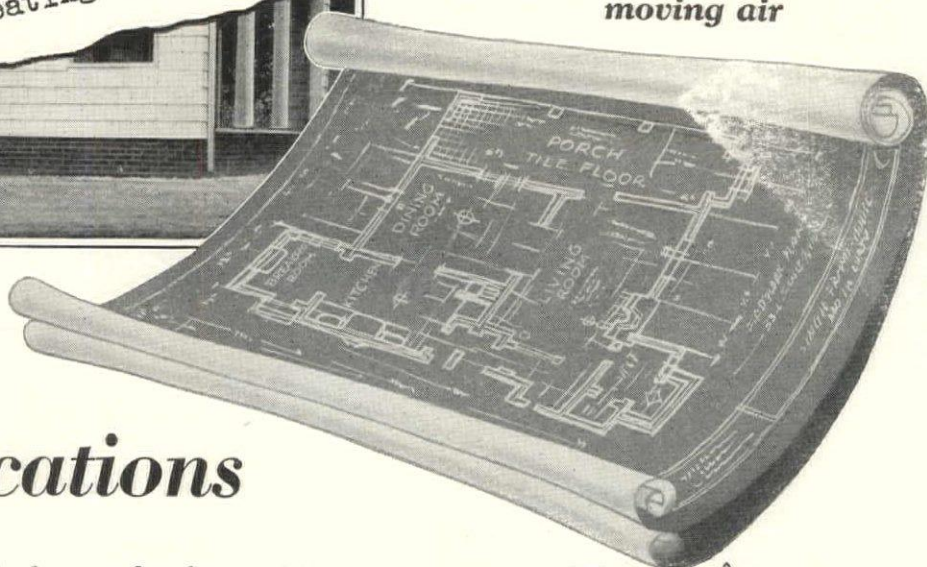
NATIONAL WARM AIR HEATING ASSOCIATION
174 E. Long Street • Columbus, Ohio

RECIRCULATING Warm Air installed according to the **Standard Code**

NATIONAL WARM AIR HEATING ASSOCIATION
174 East Long Street, Dept. 2-J, Columbus, Ohio

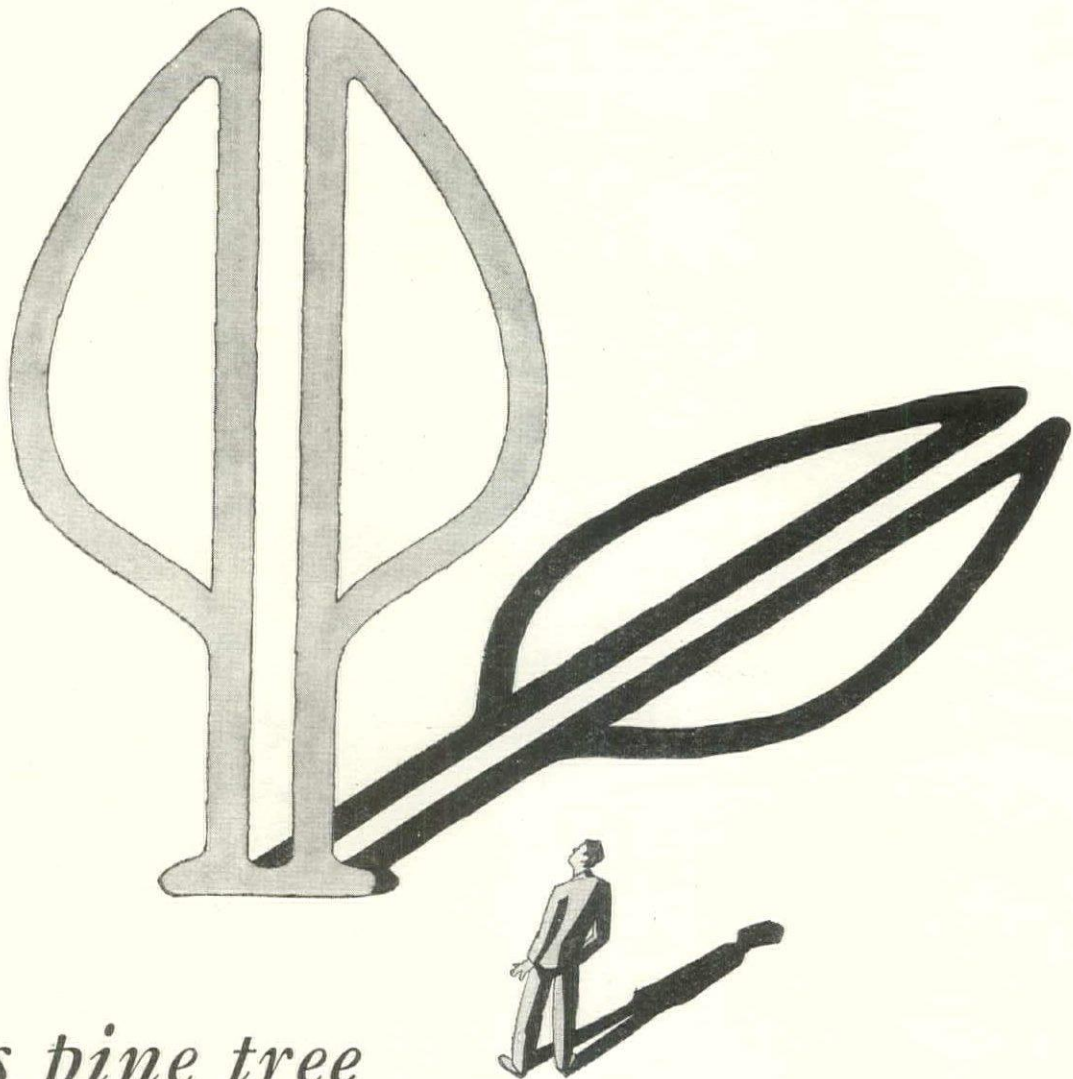
Gentlemen: Please send me your book "Health and Comfort with Warm Air."

Name
Street and No.
City State

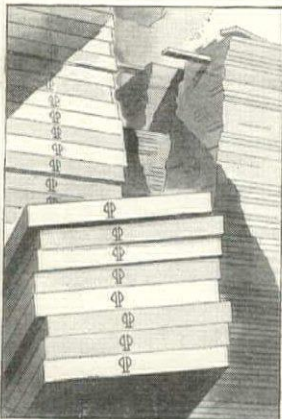


The sign of "indoor climates made to measure"

The triangular emblem of the National Warm Air Heating Association displayed in windows or on service trucks identifies installers pledged to make Warm Air installations by accurate measurement to fit your home's heating requirements according to the Standard Code.



This pine tree
makes you an expert judge of good lumber



From carefully selected trees from the forests of the Northwest—cut, seasoned and graded right—this lumber is available at the better lumber yards the country over.

PINE lumber, one of the most important materials that goes into the building of a home, has come out of the shadowland of the indefinite and questionable to take its place among the certain and known products of industry.

Builders and architects have always known the greater value of even-grained, well-seasoned, rigidly graded pine. Architects have specified it. Builders have bought it when they could, relying on their own ability to pick it by appearance and price. There was no other way to tell. The home owner, wanting the best and willing to pay for it, wisely kept out of something he knew nothing about.


Now, through the invention of a machine by which the pine tree mark is imprinted on Pondosa, this good wood comes to market so clearly identified that anyone can be an expert buyer of good lumber.

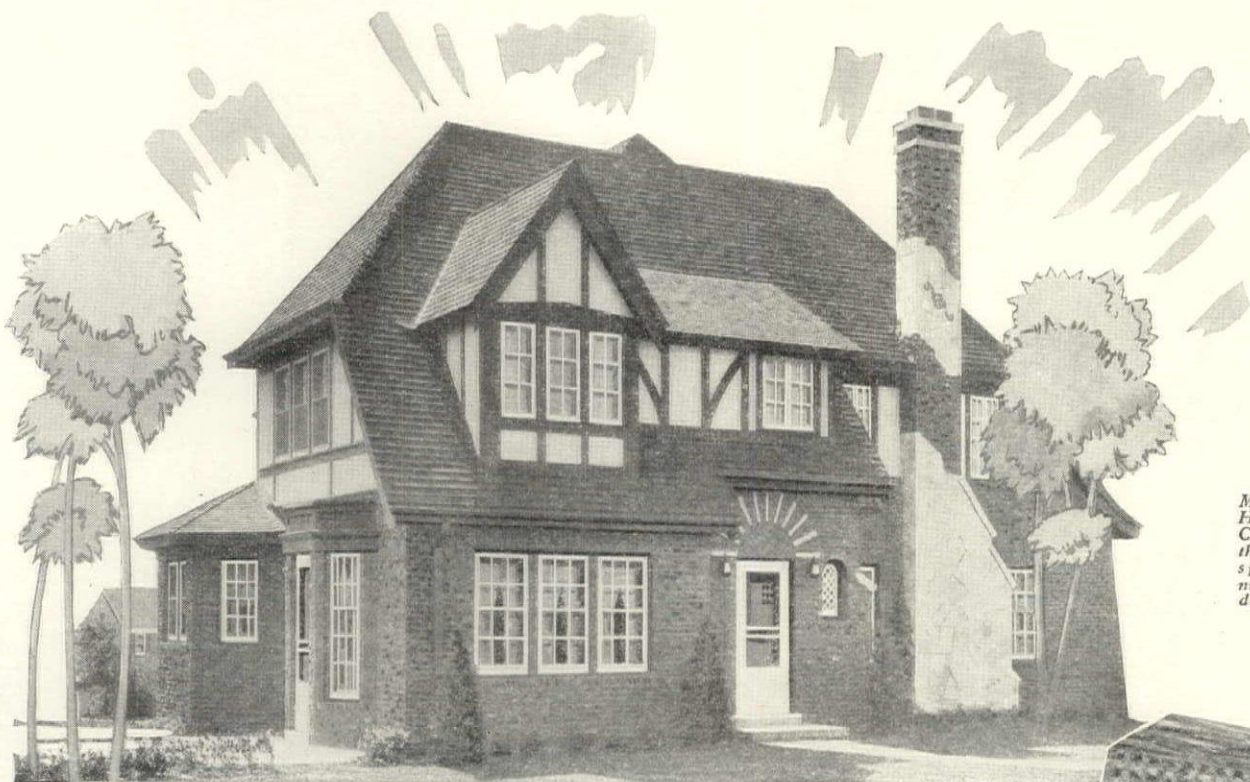
Through this pine tree mark Pondosa Pine takes its place as reliable merchandise beside trade-marked and advertised hardware; electric fixtures marked with names that mean responsibility; plumbing fixtures on which world-known names appear; heating plants, the names of which are guarantees of quality.

For sheathing, siding, window frames, sash and doors, for all interior and exterior finish and trim—for all work where a light, even-grained durable wood is wanted, buy Pondosa Pine by the mark of the pine tree from your retail lumber dealer. Western Pine Manufacturers Association of Portland, Oregon.



On the doorway's snug fit depends much of the charm of the front entrance. Doors and sash of Pondosa Pine will stay straight and true against all time and weather.

Pondosa Pine 
The Pick o' the Pines



Mr. Bert Hene,
Hene Construction
Co., Omaha, was
the builder of this
splendid Flax-li-
num insulated resi-
dence owned by
Dr. Hyde in
Omaha.

REFRESHINGLY COOL IN SUMMER FLAX-LI-NUM PLUS 2 AIR SPACES

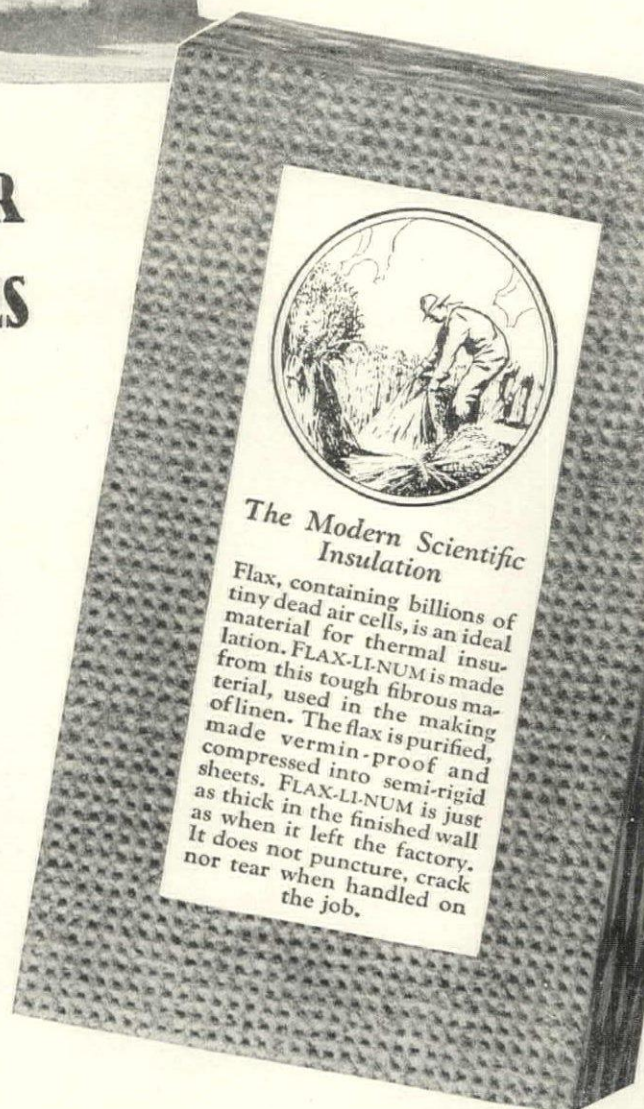
AT no time of the year is insulation more important than it is in summer. FLAX-LI-NUM and the two-air-space method *builds* real comfort into your home.

The scientific soundness of this method of insulating by FLAX-LI-NUM is demonstrated by tests of the U. S. Bureau of Standards. These tests prove that $\frac{1}{2}$ -inch insulation, installed to form two air spaces in the walls, has the insulation value of $\frac{3}{4}$ -inch insulation used as a plaster base or in contact with the sheathing.

In addition to its high insulation efficiency, FLAX-LI-NUM, applied by the two-air-space method, gives maximum results, using the least amount of material. FLAX-LI-NUM comes in $\frac{1}{2}$ -inch sheets, cut and shaped to go in the walls between the studs—and 1-inch sheets in one piece, ready to install in your roof. The ease of applying FLAX-LI-NUM and the fact that it comes already cut saves you money and gives you comfort with economy.

Send for facts about the two-air-space method of insulating homes.

FLAX-LI-NUM INSULATING CO., ST. PAUL, MINN.
228 NORTH LA SALLE ST., CHICAGO 101 PARK AVE., NEW YORK CITY



The Modern Scientific Insulation

Flax, containing billions of tiny dead air cells, is an ideal material for thermal insulation. FLAX-LI-NUM is made from this tough fibrous material, used in the making of linen. The flax is purified, made vermin-proof and compressed into semi-rigid sheets. FLAX-LI-NUM is just as thick in the finished wall as when it left the factory. It does not puncture, crack nor tear when handled on the job.

Flax-li-num

A CORRECT-BUILDING INSULATION AND SOUND CONTROL MATERIAL

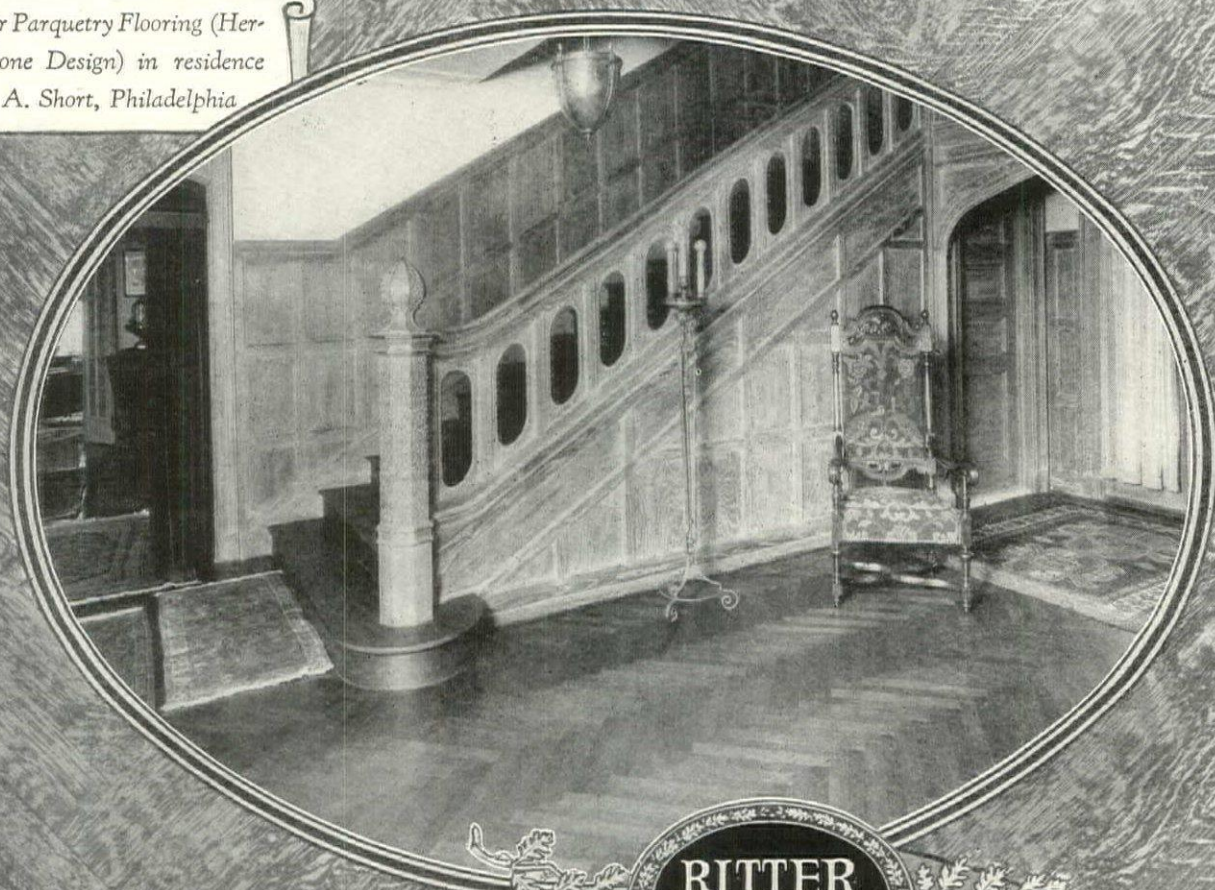
FLAX-LI-NUM INSULATING CO.
St. Paul, Minnesota

H. G. 9

Send me results of U. S. Bureau of Standards tests of the two-air-space method of insulation. Also send complete information about Flax-li-num.

Name.....Address.....City.....State.....

Ritter Parquetry Flooring (Herringbone Design) in residence of J. A. Short, Philadelphia



RITTER
APPALACHIAN OAK
FLOORING

Too Beautiful To Cover With Rugs!

DO YOU REMEMBER when it was considered essential to cover up as much of the floor as possible? Floors were then made to walk on -- nothing more.

How different today! Ritter Appalachian Oak has given us a new and exquisite conception of floor beauty. On a floor of Ritter Oak orientals are placed discriminately, even sparingly; such a floor is far too beautiful to be concealed with rugs.

The rare beauty of Ritter Oak Flooring is due to the slow, uniform growth of the trees, resulting from an ideal combination of climate, soil and drainage in the Appalachian Highlands. This slow, uniform growth produces a velvet-like texture and a super-fine grain.

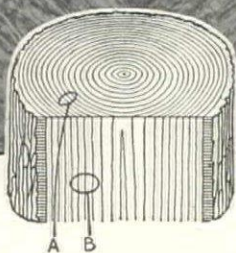
Be sure to tell your architect or builder to specify Ritter Appalachian Oak for the floors and the interior trim of your new home. Write today for our booklet illustrating different flooring patterns possible with Ritter Oak.

W. M. RITTER LUMBER COMPANY

America's Largest Producers of

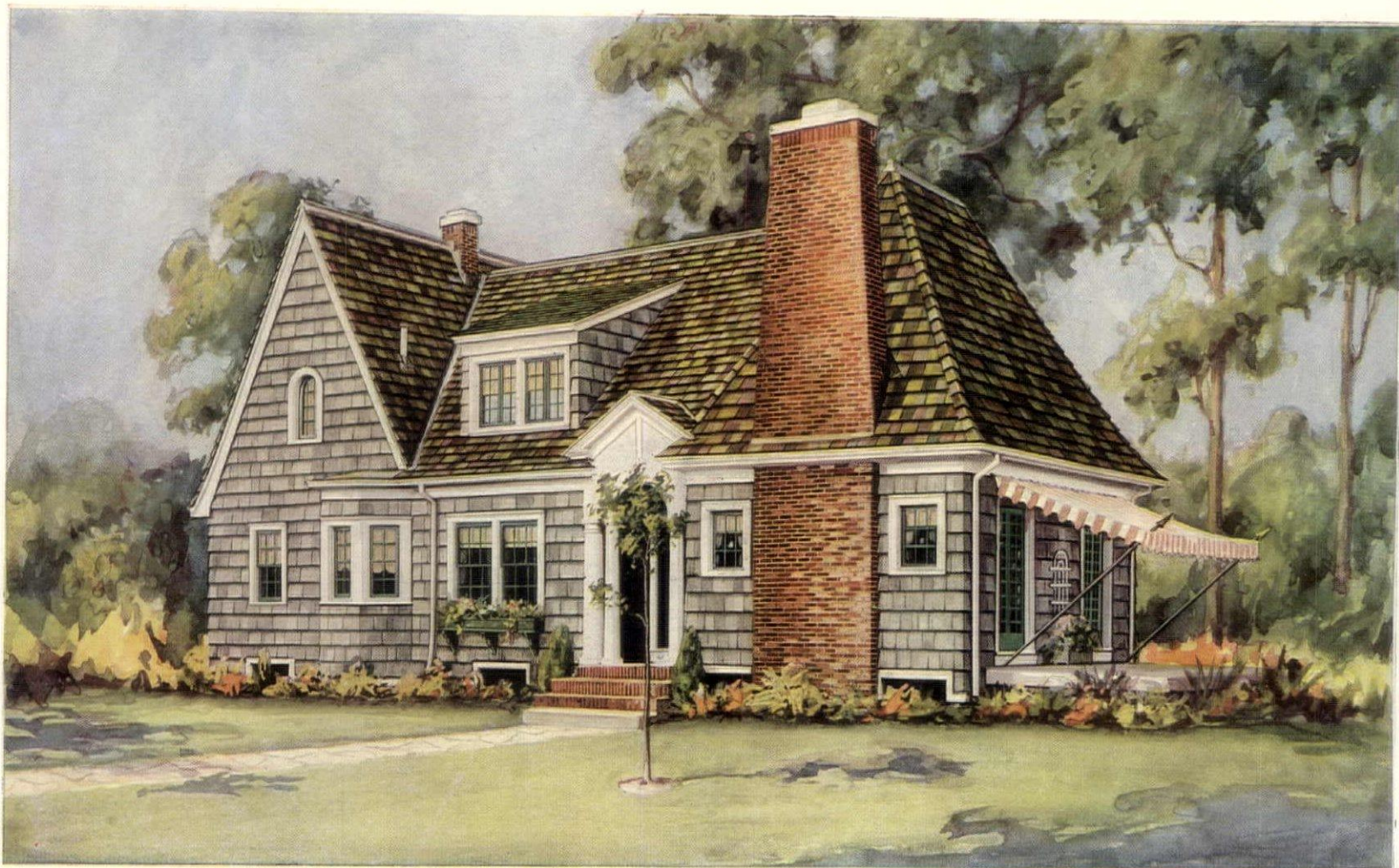
Appalachian Hardwoods

GENERAL OFFICES: DEPT. H-G., COLUMBUS OHIO



Climate, soil and drainage in the Appalachian Highlands are ideal for the slow growth that causes narrow annular growth rings (A), which in turn produce close grain (B), resulting in a fine-grained floor, as shown in background of this advertisement.

MADE IN THE APPALACHIANS FROM APPALACHIAN OAK ONLY



This home in Buffalo, N. Y. designed by Wm. Vary for Builder, Clyde H. Lancôt, has a roof of special WEATHERBEST Straw Effect with sidewalls in 24-in. Gray WEATHERBEST Stained Shingles.

Durable Natural Colors Enhance Values

ADDED charm is given the present-day home if colors for roof and sidewalls are selected to make it seem natural in its setting.

For pleasing color effects WEATHERBEST Stained Shingles are gaining wide recognition as a better sidewall and roof material because of the superior quality of the shingles and the most dependable colors.

Only 100% edge grain red cedar shingles are used. Each bundle is broken open and shingles separately treated so that colors are even and there is a maximum penetration of preserving and binding oils. Any imperfect shingles are replaced with good ones and bundles repacked to full count, ready to lay without waste. There is sixteen years' experience behind this rigorous policy: *Not to Cheapen Materials or Process to Meet Price Competition.*



This inhospitable house was made one of architectural beauty by using 24-in. WEATHERBEST Stained Shingles in Colonial White over old siding and for walls of new section. Home of Wm. M. Miller, Paterson, N. J. Ask for Book, "Making Old Houses Into Charming Homes" showing many other examples.

**Weatherbest
STAINED SHINGLES**
FOR ROOFS AND SIDE-WALLS

SEND coupon with 10c to cover mailing and handling and let us send Color Chart with Portfolio of full-color photogravures showing a wide range of WEATHERBEST Stained Shingle Homes. WEATHERBEST STAINED SHINGLE CO. Inc., 930 Island St., North Tonawanda, N. Y. Western Plant—St. Paul, Minn. Distributing Warehouses in Leading Centers.

WEATHERBEST STAINED SHINGLE CO. Inc.
930 Island St., North Tonawanda, N. Y.

Enclosed is 10c (stamps or coin). Please send WEATHERBEST Color Chart, Portfolio of Photogravures showing WEATHERBEST Homes in Color and floor plans. Enclose book on modernizing old homes, "Making Old Houses Into Charming Homes."

Name.....

Address.....

WHAT MOSAIC TILES WILL DO FOR YOU!

WITH colored tiles you can make the walls and floors of your home reflect your individuality as easily and artistically as your hangings and furnishings reflect your personality and good taste.

In fact, Mosaic Tiles have been developed in an exceptionally wide range of colors, shapes and types so as to allow free reign to the individual's choice and taste. The interiors shown here illustrate two of the many treatments and color effects obtainable with Mosaic Tiles and give an idea of the beauty and charm which colored tiles of highest quality lend to any room.

In Addition to Beauty

Such superlative decorative effects are possible with Mosaic Tiles that in contemplation of its beauty, its unique utilitarian properties are apt to be overlooked.

It is a fact that Mosaic Tiles provide a most economical treatment for all floors and walls. Mosaic Tiles need no repainting. They never sweat, fade, scale or stain. Floors of Mosaic Tiles do not

develop unsightly worn places nor can heavy furniture mar the beauty of the surface.

They are remarkably easy to keep clean. Whether the tiles are on floor or wall, a damp cloth is usually sufficient to keep them always looking their best.

Mosaic Tiles will last as long as the house itself. And should you ever wish to sell, you will find that the time-mellowed beauty of your Mosaic Tiled walls and floors have enhanced the value of your home.

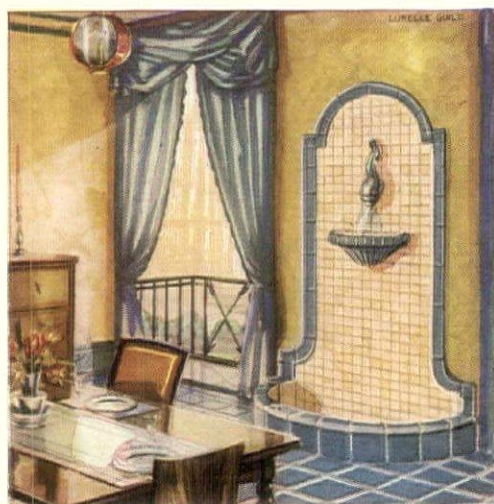
Consult Your Architect and Tile Contractor

Your Architect and Tile Contractor will be glad to show you colored illustrations of how Mosaic Tiles are used in various rooms of modern homes—large and small.

See these illustrations, as well as the actual tiles themselves. The artistic possibilities at comparatively small expense, through the use of Mosaic Tiles, may be a revelation to you.



Bathroom in Mosaic Tiles in the modern style



Enduring beauty achieved with real Mosaic Tiles

sibilities at comparatively small expense, through the use of Mosaic Tiles, may be a revelation to you.

MOSAIC

"Mosaic" is the Trade Name of tile made exclusively by the Mosaic Tile Company and is stamped on back of all Mosaic Tiles. The word "Mosaic" should be used in writing tile specifications.

MOSAIC

TILES

The MOSAIC TILE COMPANY

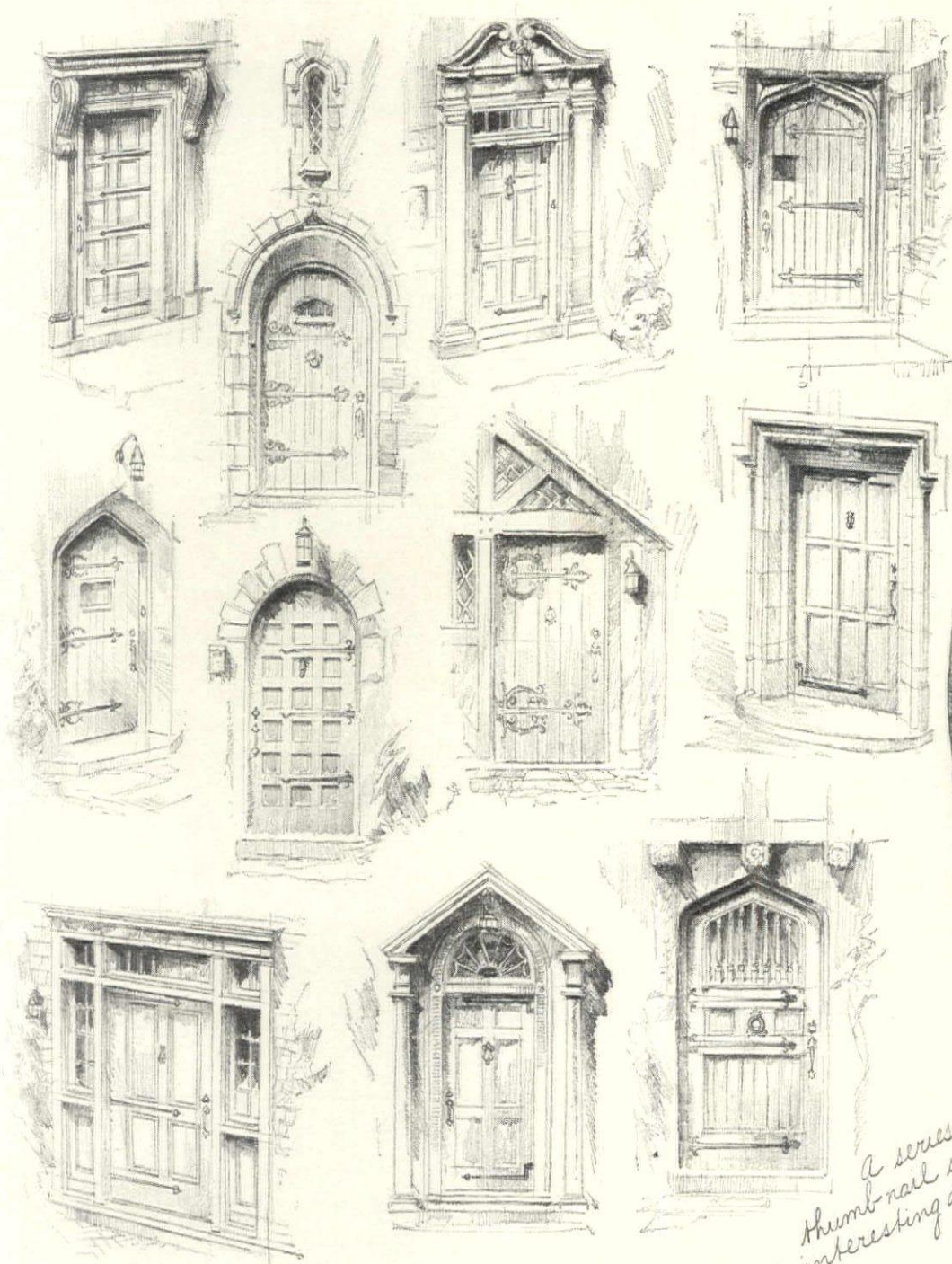
Member, Associated Tile Manufacturers

Dept. HG-9

ZANESVILLE, OHIO

NEW YORK SAN FRANCISCO LOS ANGELES
ST. LOUIS CHICAGO





*A series of
pencil sketches
of interesting doorways*

Choose the entrance that fits the personality of your home

An entrance is like a guide to the character of the entire house — an index to the tastes and personalities of those who live therein.

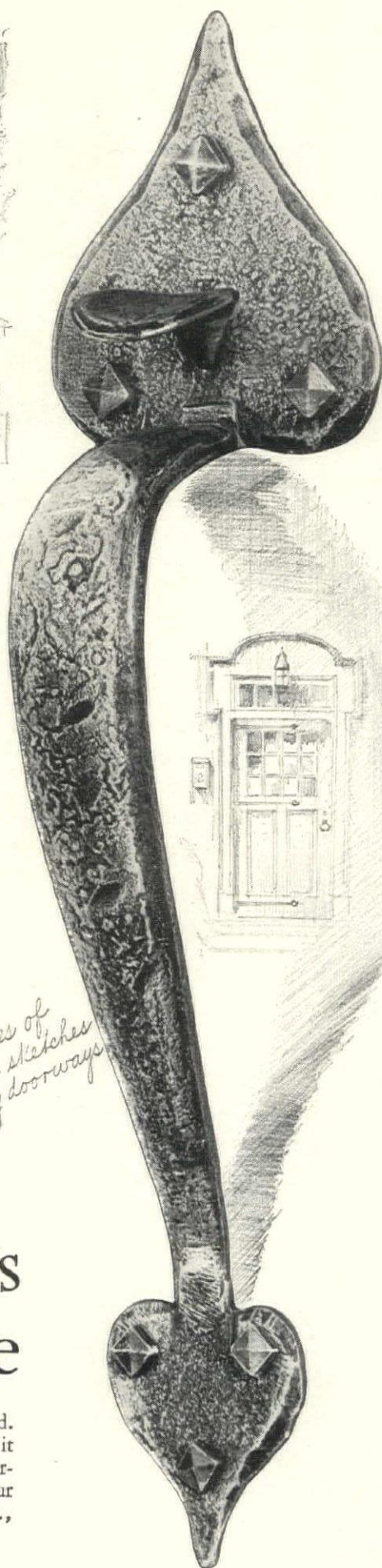
Types of doorways almost without number lend themselves to the added charm of genuine Forged Iron Hardware by McKinney. It supplies the completing touch, the accent-note of grace and artistry. Even a plain doorway takes on new life under its spell of romance.

Then comes, also, McKinney Forged Iron for windows, French doors, cabinets, gates, garages . . . for whatever service is needed of hardware. It is available in a number of master designs: Heart, Tulip, Curley Lock, Warwick, Etruscan and Alhambra. Each piece has a ruggedly

beautiful texture and is thoroughly rust-proofed. Leading Builders' Hardware Merchants carry it in stock. Make it a point to discover for yourself how much of beauty it can add to your house. *Forge Division, McKinney Mfg. Co., Pittsburgh, Pa.*

MCKINNEY FORGED IRON HARDWARE

*Permanent Exhibit: Room 431, One Hundred and One
Park Avenue, New York*



*Forge Division,
McKinney Mfg. Co., Pittsburgh, Pa*

Please send me, without obligation, the items I have checked:—

- ☐ Folio on Lanterns
☐ Brochure on Forged Iron Hardware

Name

Address

H & G 9-28

REAL ESTATE

If the property you want to sell, or lease, is the kind of property that would appeal to the discriminating taste of the readers of House & Garden, then obviously, the place to advertise it is in these pages, where it will meet the eyes of thousands of prospects who will appreciate its fineness. Advertising rates will be furnished you, or your agent, promptly upon application to House & Garden, 1930 Graybar Bldg., Lexington at 43rd, New York City.



TOWER APARTMENTS

Far above the dust,
the noise, the gasoline vapors ...
entirely removed from rumbles and
vibrations ... outlooks with the
sweep of a mountain-top. The
tower apartments here are
called New York's
most delightful
way to live.

SHERRY - NETHERLAND

FIFTH AVENUE AT 59TH STREET
NEW YORK



LYMORE

The half timbered black and white House belonging to the Earl of Powis is situated about half a mile from the little County Town of Montgomery.

It was built in 1675 by Edward third Lord Herbert of Chirbury. The interior contains many panelled rooms, a magnificent and quite unique staircase, the landing of which forms a bridge over the Hall. There is a Minstrel Gallery above. It has had no alterations and stands, exactly as it was built in 1675, in a charming walled garden in a small park with fine old Oaks and several pieces of water. Offa's Dyke made by Offa, King of Mercia, to keep the Welsh out of England, runs through the Park.

It is about 2½ miles from Montgomery Station on the Great Western Railway. Lord Powis will let the House and Garden for 21 years at a rent of £1 per annum to anyone who will restore the House. A renewal would be considered. Failing this offer Lord Powis would be prepared to consider a sale for the purpose of removal complete for re-erection elsewhere.

POWIS ESTATES LIMITED

POWIS CASTLE WELSHPOOL WALES

Heathcote-Scarsdale

The Herbert C. Lakin property, one of the "Heathcote" group of residences, is offered because of the owner removing from town.



AN ATMOSPHERE of quiet comfort, dignity and beauty pervades this delightful Colonial home, surrounded by stately trees, broad lawns, perennial flower, rose and vegetable gardens. 10 acres of land afford ample seclusion, but not isolation, as this property is in the center of Scarsdale's most beautiful estate section.

The house has several large porches, 6 bedrooms, 4 baths, spacious living room, library, reception room, dining room and service quarters; 6 open fireplaces.

There is a garden cottage under spreading oaks; 4-car garage with 4-room and bath apartment; tennis courts.

The property is within 5 minutes' motor drive from station. The price asked represents a substantial reduction from its real value and may be further reduced by the sale of several acres in the rear with an entrance on Richbell Road.

**ANGELL VAN SCHAICK
AND COMPANY**
INCORPORATED

30 East Parkway, Scarsdale, N. Y. Telephone Scarsdale 300

GREENWICH Homes Acreage Shore Frontage Country Estates

Listings and photographs
on request.

RAYMOND B. THOMPSON

Associates

Henry C. Banks Clement Cleveland, Jr.

Smith Building Telephone 866

GREENWICH, CONN.

A Cottage of Old New England

RESTORED AND MODERNIZED
TO MEET TODAY'S DEMANDS

Is For Sale

TO SOME HOME LOVER
WHO WOULD APPRECIATE IT

Located in Wrentham, Mass., on the main Boston-Providence Highway. Seven rooms, five fireplaces, bath, oil-burning vapor heat, Frigidaire, gas, town water. Four-car garage in large remodelled barn which is suitable for studio, tea-room or guest cottage. Four acres of land. Principals only—no brokers. Inspection by appointment only. J. T. Larimore, Foxboro, Mass.

An illustrated folder will be sent on request.



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Our properties include apartments,
community dwellings, private residences
& building sites. Tel. Bronxville 1410 Booklet

Elliott Bates

OFFICE ADJOINS DOWNTOWN STATION PLATFORM

RYE Oldest house. True Colonial, yet thoroughly modernized. 6 Master rooms, 4 baths, 5 maids' rooms, bath. Wide entrance hall, living room, library, dining-room, kitchen, pantry, laundry, lavatory. Very large rooms. Wide board floors. Nearly 1½ acres beautifully landscaped grounds with towering trees. Convenient Churches, Schools, Clubs, station, village. (For Rent \$400 month—For Sale \$65,000.)

Further particulars upon request

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Real Estate—Depot Sq., Rye, N.Y. Tel. Rye 523

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and Cottages, estates & farms for
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Our list is full and complete.

E. P. HATCH, Inc.

Greenwich, Conn. Telephone 1022-1023

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Colonial Farmhouse in a Perfect Setting

50 acres of high ridge land, flower garden and quantities of fruit. Swimming pool. Residence in excellent condition, contains 14 rooms, 4 baths. Barn, garage, gardener's quarters, poultry house, brooder house, piggery. Apply B-699.

Fish & Marvin

527 Fifth Ave., N. Y.
Tel. Murray Hill 6526

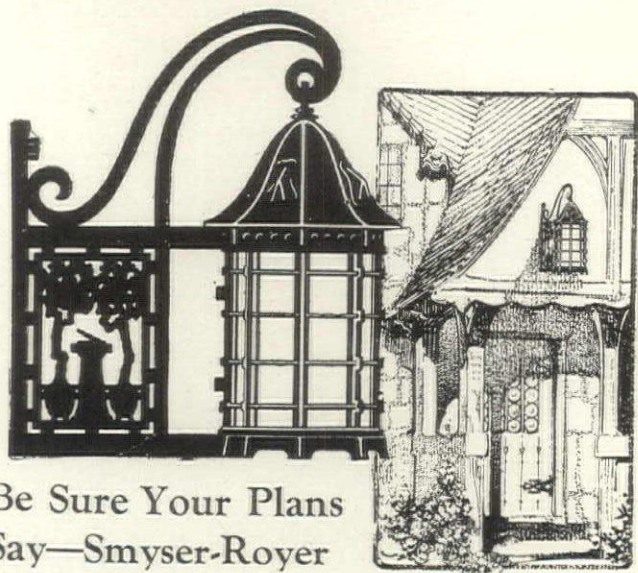
Foot Hills of Adirondacks

5 hours from Grand Central

For rent furnished, or sale unfurnished. Comfortable Lodge, attractively furnished. Shooting and Fishing close by. Also for sale Dairy Farm and Trout Hatchery.

W. S. MCCARTNEY

Tel.: Plaza 7556 665 Fifth Avenue



Be Sure Your Plans Say—Smyser-Royer

No detail of the home is of more importance in creating the desired atmosphere than the exterior lighting fixtures. These fixtures should blend harmoniously with the period representation and should not stand out as conspicuous ornaments.

The Smyser-Royer organization is backed by almost a hundred years of iron working craftsmanship. You are assured of correct appointment—authentic design.

"Be sure your architect or builder specifies Smyser-Royer"

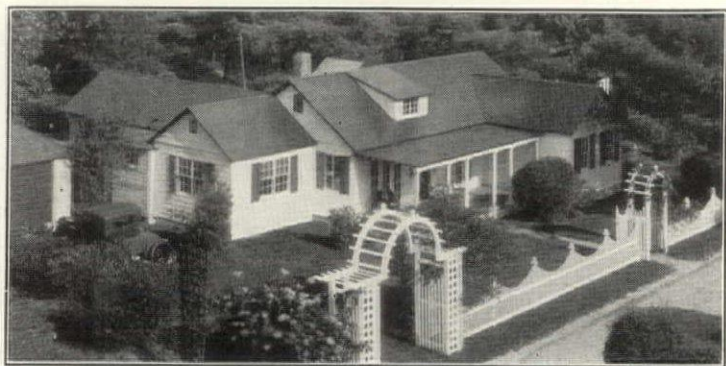
LAMP POSTS LANTERNS BRACKETS

SMYSER-ROYER COMPANY

Main Office and Works—York, Pa.

Philadelphia Office—1700 Walnut St.

We'll be your architect and builder too



Too busy to build? Too busy to bother with the many details of construction? Then, you should consult the Hodgson Plan. Hodgson Houses are shipped to you in sections, carefully finished and all ready to erect.

Right now—this fall—you can build a cozy home up in the mountains or by the sea. A summer vacation home or a week-end place for late fall hunting and fishing trips. Or, if you prefer to build your Hodgson House next spring, select your site now, and the type of house you want.

If you wish, we will be responsible for the entire construction. Our service department will place contracts for plumbing, lighting, heating and masonry. Yes, and even

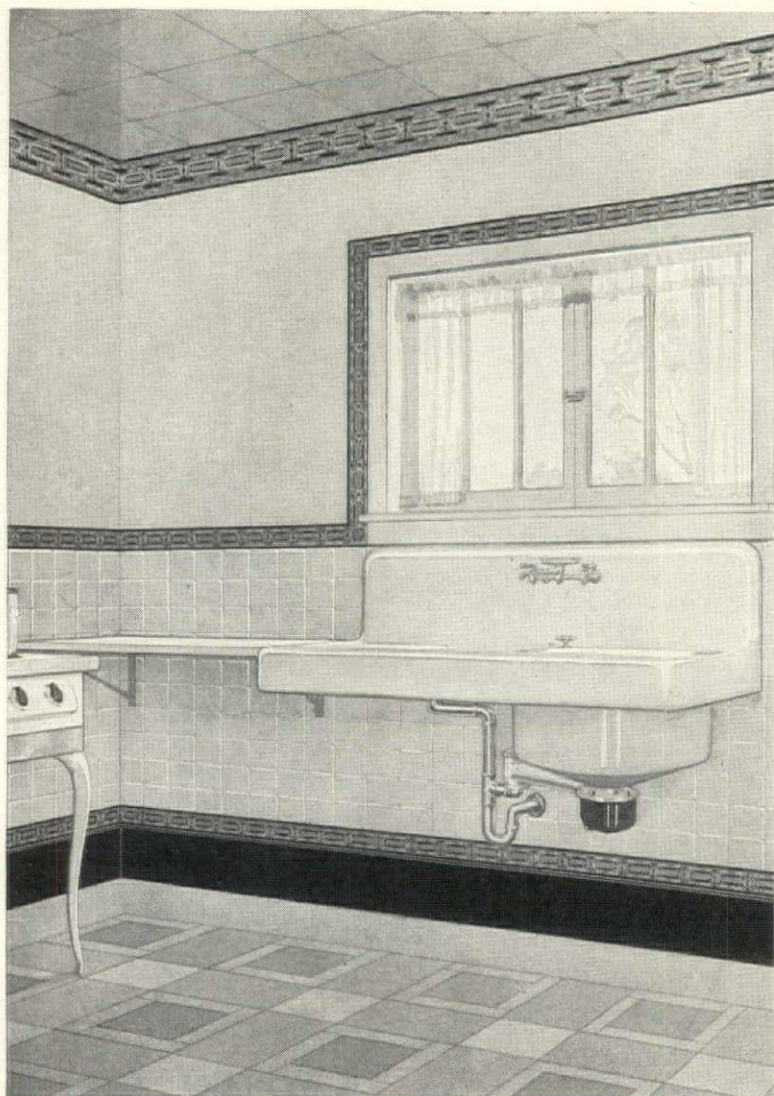
landscaping. We'll relieve you of every building worry.

Hodgson Houses are expertly built from red cedar and Douglas fir. Staunch and absolutely storm-proof. New illustrated booklet gives prices, plans and complete information about all types of houses. Send for free booklet G today. Or visit the showrooms at our Boston and New York offices. E. F. Hodgson Co., 1108 Commonwealth Avenue, Boston; 6 East 39th Street, New York. Florida branch, Bradenton.

HODGSON Houses



May we send you, gratis, a beautiful portfolio illustrating SANI ONYX installations in full color? Write today.



Why not have it in your Kitchen?

Wouldn't you delight in a kitchen as captivating as the one pictured here?

No, it doesn't "cost a fortune," for SANI ONYX is very moderate in price. And the beauty of it is, this new-day material for walls, ceiling and wainscoting never requires a penny for repairs or re-decorating.

For the modern bathroom and kitchen, it opens wide a fresh and sparkling world of decorative possibilities. New colors; new surface textures; new *everything*. SANI-ONYX is distinctly and distinctively different.

MARIETTA MANUFACTURING COMPANY

130 Brookside

Indianapolis, Indiana

SANI ONYX

SAVITREOUS MARBLE



H. B. SMITH BOILERS

*heat this beautiful home~
a home where a "sick" boiler
would not be tolerated*

A boiler is known by the homes it heats. At Wyncote, Pennsylvania, the home of Cyrus H. K. Curtis, Publisher of The Saturday Evening Post, is heated by two H. B. Smith Boilers—boilers that are known by the homes they heat, for dependability and efficiency.

A heating boiler can be sick and have a fever just like a human being. You can tell if it has a fever in exactly the same way you can tell if a human being has one—by using a thermometer.

If a thermometer placed in the chimney shows an abnormally high temperature, you have a "sick" boiler on your hands—one that wastes heat up the chimney and makes your cost of heating much higher than it should be.

Such "sickness" is due to having too little Fire Surface to absorb the heat generated. And the remedy, if you are building a home, is to make sure that the boiler you buy has enough Fire Surface, or, if you already have a "sick" boiler in operation—it seems drastic, but pays over and over in

the end—the remedy is to kick out the "sick" boiler and get a new one in its place with enough Fire Surface.

*Send for Free Copies of
Our Two Books*

A more complete explanation of the above will be found in our two books, "Guaranteed Heating Satisfaction at Minimum Cost,"

and, "Does It Pay to Install an Oil Burner?" To anyone interested we will gladly mail a copy of each book free. Simply use the coupon below, sending it today to The H. B. Smith Co., Dept. K 18, Westfield, Mass.

THE H. B. SMITH COMPANY, Dept. K 18, Westfield, Mass.

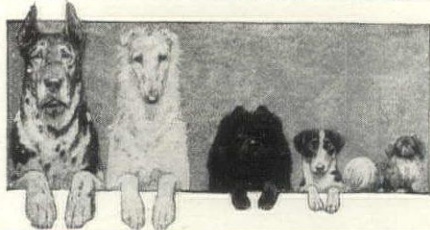
Gentlemen: Without cost or obligation to me, please send me a copy of each of your two books.

Name.....

Street.....

City..... State.....

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BOILERS & RADIATORS
Used in fine homes and buildings since 1860
The H. B. Smith boilers for steam, hot water and vapor heating; radiators; and hot water supply boilers; for every type and size of private home, office building, factory and public building.



THE DOG MART



House & Garden does not sell dogs. But will suggest reliable kennels where purchases may be made

ENGLISH BULL TERRIERS
Beautiful, Affectionate, Loyal. The best comrade for a child. Registered A. K. C. puppies for sale.
COLMAN KENNELS
900 Edwards Bldg.
CINCINNATI OHIO

RED IRISH SETTERS
PALMERSTON KENNELS
Champion Palmerston Connemara. Grand Winner of 175 blue ribbons and 78 championship points. Stud fee \$50.00. Palmerston Pat Kelly. Stud fee \$50.00.
For sale—Puppies, young stock and brood matrons
Address Dr. J. D. De Ronde
48 East 89th Street Spring Valley
New York City New York

The Largest Bulldog Kennels in the World. We have puppies on hand as typical as this fellow. Males \$50. Females \$35. best obtainable imported and American-bred champion stock.
FERN LEA KENNELS
Bayville, L. I., N. Y.
P. O. Box 8
Tel. Oyster Bay 312W

Wires, Airedales and Schnauzers
Shipped on Approval
Champion stock of these 3 splendid terriers. Pedigreed puppies and grown dogs.
BRAYVENT KENNELS
232 Clark Street Westfield, N. J.
Phone 424 M, Westfield THOMAS K. BRAY

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Beautiful Champion Bred puppies. Discriminating Buyers only. Biteless.
Arctic Ken. Reg.
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Cincinnati Ohio

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Pedigree Puppies For Sale
CHILLUM KENNELS
E. F. Riggs, Owner
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THE THREE SETTERS

By ROBERT S. LEMMON

I SOMETIMES think that choosing between the three Setters—English, Irish and Gordon—comes down merely to a question of color-schemes. All of them are so superlatively good in the qualities that go to make up a first-class canine companion that, for me, it is out of the question to place one above the others on any other basis. As a group they have brains, health, strength, beauty, dependability and the finest of fine all-around character. You can't go wrong if you decide upon any one of the three, so suit yourself just on a color basis.

The majority of people recognize a Setter when they see one, but not all know the distinguishing characteristics of the respective breeds. Taking them in order, the English is the dog with plenty of white in his coat, usually intermingled with black, orange, lemon or black-and-tan. The Irish is true to his name in the matter of color, which is a solid, deep mahogany red in the best specimens, and a somewhat lighter tone in those which are not so perfect. And the Gordon, comparatively uncommon in this country but on his way to regaining the recognition which he so richly deserves, is a black dog with touches of tan on muzzle, eye-brows, cheeks and toes.

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If I may conclude this too-brief article with an admonition, don't think that the Setters are solely and essentially hunters. It is no exaggeration to say that they are also as fine all-around members of the family as could be found in a long, long journey.

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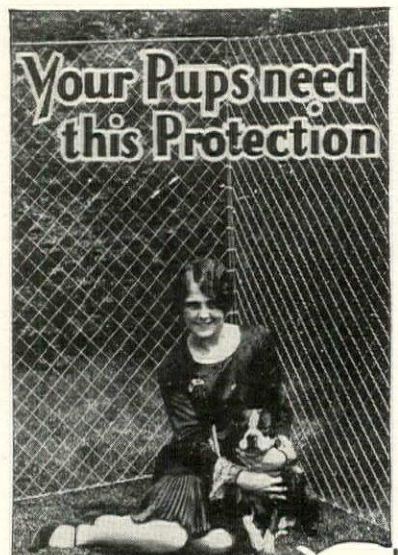
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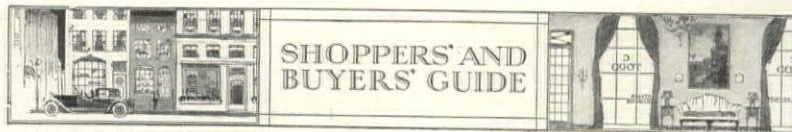
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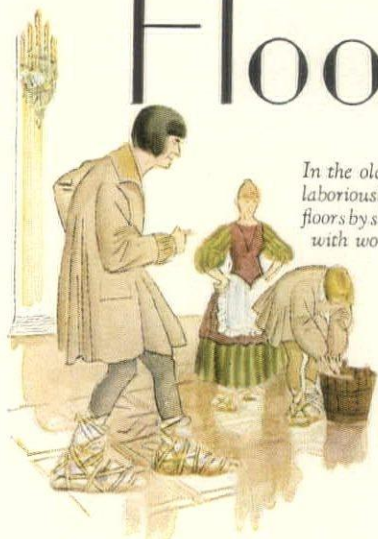
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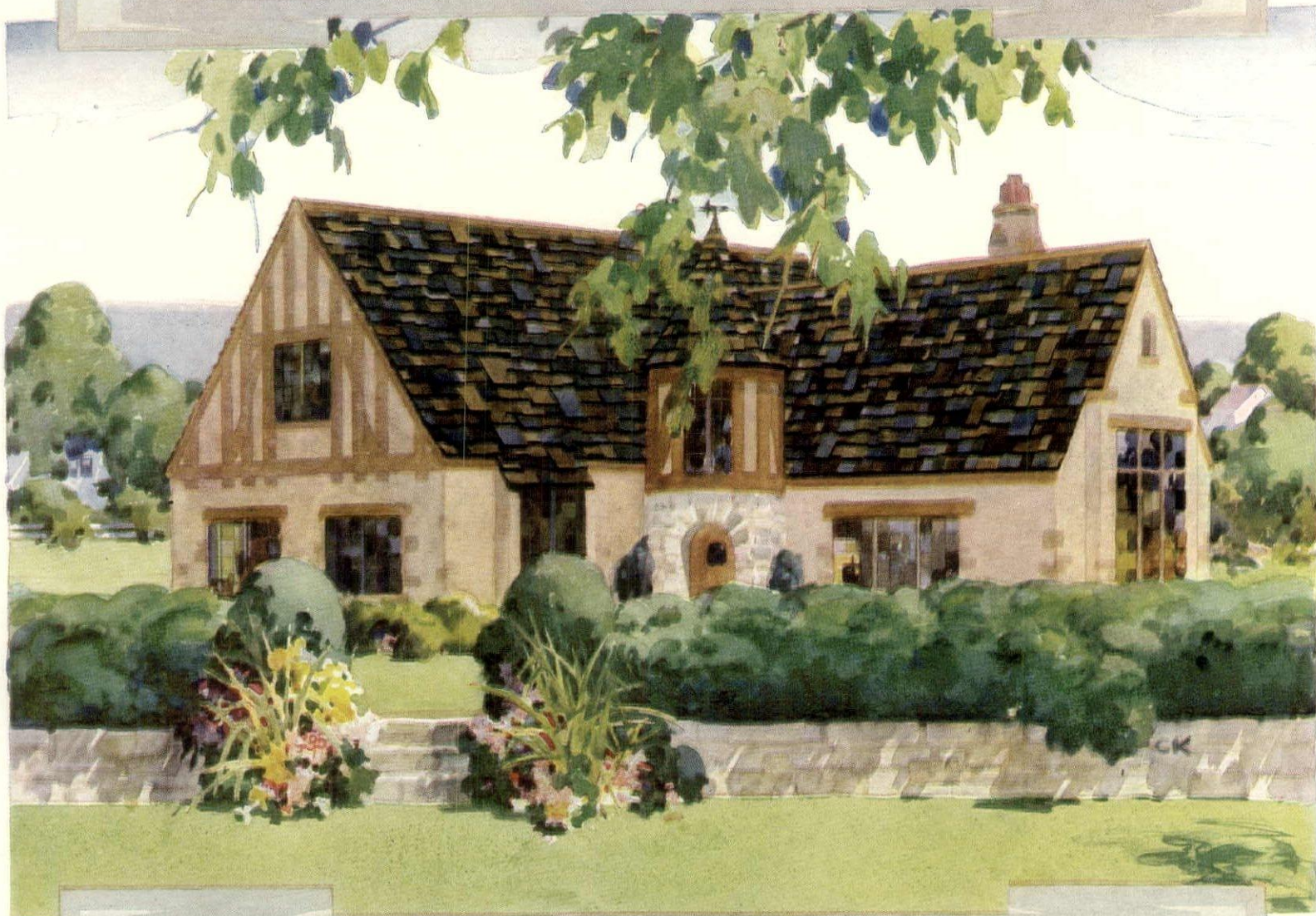
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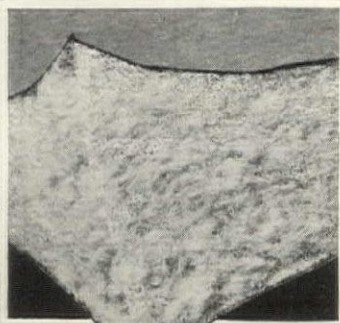
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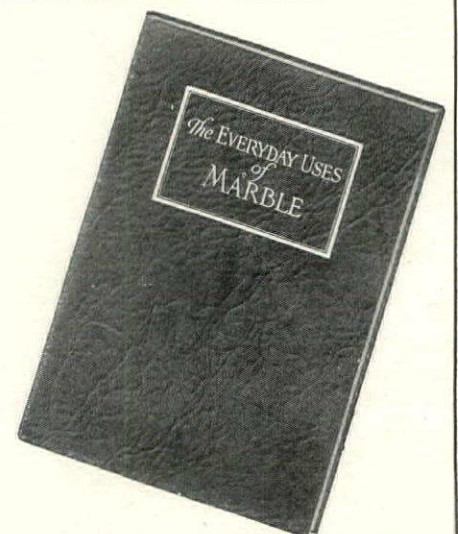
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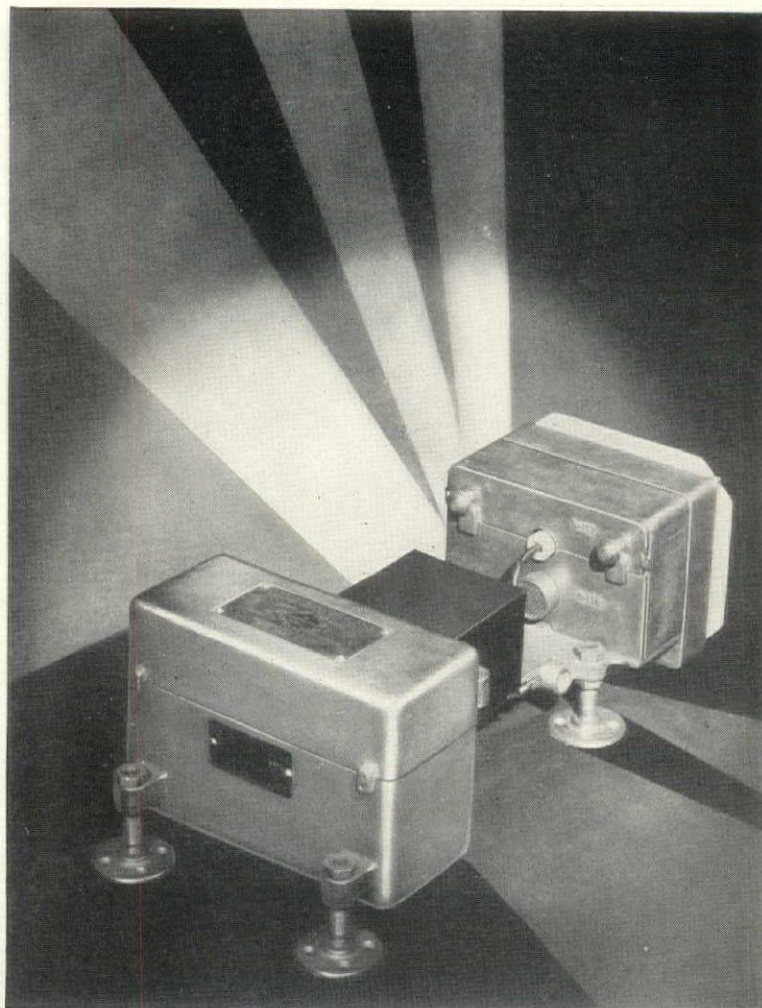
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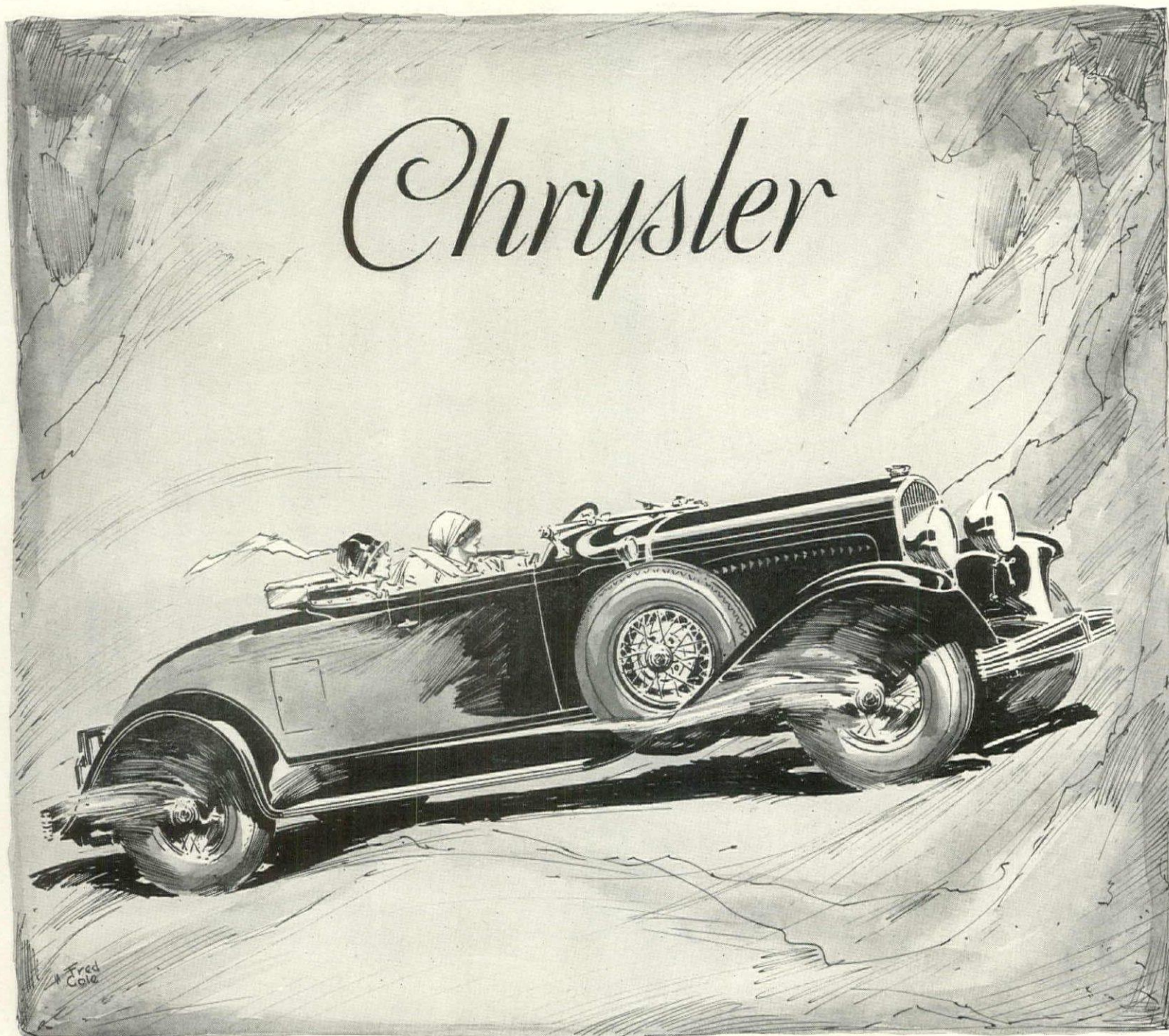
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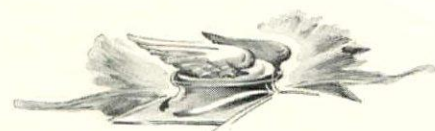
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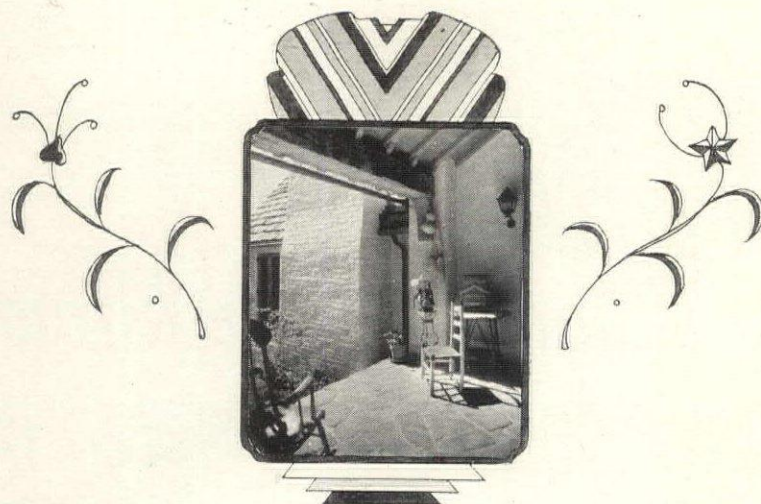
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HOUSE & GARDEN

RICHARDSON WRIGHT, *Editor*

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SEPTEMBER, 1928

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AMONG the quaint relics of American commerce is the country general store, which sells everything from a harrow to baby's ribbons. Its career began in the assorted wares carried by pack peddlers of a previous generation, those picturesque, sharp and untiring nomads who laid the foundations of our rural retail merchandising. When the general store reached the town and the town grew to the stature of a city, the merchant called it a *department* store. Today scarcely a town but boasts its store where all manner of goods are to be found, each in its separate department. This would seem to be an ideal way of serving the multifarious needs of a populace, and so it was considered until the *specialty shop* came into being.

During the past decade specialty shops have sprung up like mushrooms. Each shop has its own line or group of lines of wares, and the endeavor of the owner is to offer only the smartest and most exclusive examples in its chosen line. It may be hats or brassware or chintzes or perfumes. It may be any one of a hundred of the groups into which merchandise can be classified.

The theory on which the specialty shop is based is sound. Its owner has devoted his or her interest and time to the study of one line of goods—its sources, its styles, its uses. New uses have been found for commonplace wares and new lines of wares evolved to satisfy the public's voracious demand for the latest creation. The specialty shop has helped speed up the tempo of taste. It has offered a service that is valuable because its interest is restricted and its wares

presumably exclusive. It also has added color, individuality and a lively air to our shopping streets, for its owners, bent on attracting trade, spare no expense in the decoration of their shops and the tempting presentation of their goods.

This evolution of the specialty shop has stamped its impression on the character of our department store. Just as in the old country general store the goods were generally jumbled together without an effort to make them tempt the purchaser, so the department stores, until the past few years, have been merely vast warehouses of mixed goods. From the specialty shop, the department store learned its lesson. Today the smartest department stores are great groups of specialty shops—stores within stores.

Since we started with the peddler ancestry of the general store, let us dig up the genealogy of the specialty shop. For there were specialty peddlers in the old days in addition to the men who carried a general assortment in their packs. Some of these specialists carried medicines and cosmetics, some dyes for the homespun cloth the farmer's wife would weave, some concentrated on hardware, some on soap, some on baskets.

Behind the great department merchant of today looms the ghostly figure of the old pack peddler who went from settlement to settlement selling his general stock of homely wares. Behind the smart owner of the specialty shop you can see, if you look long enough, the shrewd countenance of the nomad merchant who gained a reputation, among the housewives, for just one article.

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How many of these
Whitman's packages do you know?



The Whitman Quality Group of candy packages are the social messengers of America. How many do you know? Each one has a distinct assortment . . . a real personality . . . and was designed in contents to meet a particular candy taste. Which is your favorite?

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THE BULLETIN BOARD



THE Third Trial. From E. A. Bowles, one of the great leaders of English floriculture, comes this bit of advice: "Always try a new plant thrice. The first time you plant it the weather may prove to be the worst in your gardening experience, and you will fail. The second time you'll probably set it in uncongenial circumstances of soil and exposure, and again you will fail. But try the third time, and you usually succeed." Mr. Bowles' famous garden at Waltham Cross, filled with rare treasures and plants difficult to raise, proves that he has learned this bit of garden philosophy from repeated experiences.



BIRDS Between Walls. Readers of House & Garden some years ago will remember our accounts of the Rose Garden at Sing Sing and the landscaping of the grounds under the direction of Warden Lewis E. Lawes, with Charles Chapin as head gardener. The latest addition is an aviary set in the middle of the gardens. It is a twelve-sided building of glass so that all the inmates and visitors can see the birds. At present the bird collection, assembled through the generosity of friends, numbers 127. Meantime, also, the gardens continue to grow, recent acquisitions including a contribution of fine ornamental trees and a shipment of 1500 Chrysanthemums.



AMBROSE Still Waits. When—or if—you travel northward toward Nyack on the Erie Railroad, you may be fortunate enough to do so on a "local". In that case, you will get a glimpse, at a station above Englewood, called Hudson Avenue, of a priceless relic of the past. By the edge of road that runs at a right angle to the tracks, is a stone mounting-block, and beside it stands a life-size cast-iron figure of a small colored boy, with hand upraised to hold the reins of the hitched carriage.

Dear me, I wonder how many years it is, now, that he has stood there, patiently holding out his hand to take care of the old surrey that never comes. It used to drive over every Sunday—but let's see—Aunt Emma's kids that used to come over for Sunday dinner—they're all grown up by now, with kids of their own. I can remember how that surrey looked, coming down the road, Uncle Roger driving. Brown derby, linen duster, yellow shoes. Smart looking turnout—and always there was the little colored boy awaiting the reins.

I must say, I'm glad to see that his massa doesn't neglect him. The little fellow's resplendent in bright paint—yes sir, right over the cast iron. Tattered coat, red; tattered breeches, white, which contrasts effectively with the deep chocolate of head, arms and legs. I shouldn't wonder if his name was Ambrose—but anyhow—there he stands, patiently waiting for the reins when you drive up in a horse rig. . . .

AUTUMN WITCHCRAFT

Ye that love autumn—lo! the woodlands blaze
Bright as a herald's coat; with yellow fern
And scarlet maple, luridly decays
The mighty summer, and the hill-tops burn
With transient gold, and far-off gables flare
In sudden glory, and spectral glints and gleams
Flash and are gone again on distant streams;
Building strange palaces of lustrous air,
Phantasmagoria of earth and sky,
Wildly transfigured clouds tower up and
coldly die.

Like a departing empress summer goes
With banners through the woodlands, for her
feet
Bright tapestries of the red and yellow rose,
And a low melancholy music sweet
Goes with her as she goes:
All things that fade and fall
With a strange haunted sound
Upon the astered ground,
On sad September eves,
The golden apples falling and yellow leaves,
And phantom voices that through the
twilight call.

Summer is gone, and Autumn dreams alone,
In russet cloak pacing her garden walks,
With gusty leaves fantastically blown
About her, and shivering whisper of dry stalks,
Aster and dahlia and chrysanthemums
For her companions, ghosts that once were
flowers;
While the grey rain drips through her ruined
bowers,
Where all the merry summer birds are dumb.
Yet in her eyes for those who love her well
There is a light nor spring nor summer knows,
A sorcery of sorrow, and a spell
Earth never yet hath given to girl or rose;
And he who looks too long in her deep eyes
Must go the same strange journey that she goes.

RICHARD LE GALLIENNE



COLLECTORS' Horizons. The collecting hobby, as it is pursued through a course of years, becomes a series of narrowing horizons. At first the sky appears to be the limit and the collector acquires right and left. As his experience and taste and knowledge increase, his interests diminish in quantity and increase in quality until he reaches that state where his interest centers on one group alone. Etchings may be his chosen field. He begins by collecting all kinds. As the years pass and his taste is sharpened, he may choose only the modern etchers. And in time these modernists may come down to one nationality, or one school or even one man.

It might be possible to attain this final stage of collecting at one leap—to start from scratch and concentrate on one great artist or group of collectible objects; but then such a collector misses all the fun by the way, all the delectable experiences of swapping and acquiring. In this journey of narrowing horizons, there's a vast lot of delightful and memorable scenery.

FURNITURE Without Ancestry. If you observe the swirling torrent of Modernism in decoration from a long and tranquil distance you begin to realize that its creators seem determined to attain two purposes: to use materials in ways they have never been used before and to create furniture without ancestry. When you see a bed covered with snake skin you realize that here is a new purpose for the epidermis of reptiles. Those who are using up this skin doubtless intend to go St. Patrick one better. Such strange employment of material is one of the things that make people gasp. The other is the complete severance with the past, the complete renunciation of period styles and all inherited influence. Since most of us think and see along accustomed and well-worn tracks, leading far back into past experience, this furniture that apparently starts from nowhere gives us a jolt. We have to re-focus our eyes and readjust our taste to comprehend it. Perhaps it is for these reasons that at any exhibition of Modernism people say to each other, "Well, what do you think of it?"



AS To Authors. Bruno Paul, who writes on Color Schemes for Modernist Rooms in this issue is Director of the State Schools of Fine and Applied Arts in Germany. He recently visited this country to supervise exhibitions of his work at R. H. Macy & Company in New York. . . Howard Major, who writes on Trellis, is an architect practicing in Palm Beach. His latest book is a study of Greek Revival Architecture in America. . . Douglas Leechman, author of the article on Harness Brasses is connected with the National Museum at Ottawa. Apropos of his subject, the old custom of decking harness with brass ornaments has now been transferred to trucks, especially Italian-owned trucks, of which the hoods carry all manner of quaint and amusing decorations. Presumably even motor trucks have to guard against the evil eye.



DRAIN Pipes As Decoration. Observant Americans visiting England invariably comment on the fact that whereas American builders and architects artfully conceal the plumbing in the walls, the British expose their pipes to public gaze. This open plumbing openly arrived at disfigures many a fine house in England: the drain pipe will run down the front façade and in rooms the pipes crawl over the walls and ceilings. It is customary for the English plumber not to begin work until the house is practically finished. He and his pipes are an architectural after-thought and their exposure doesn't seem to offend the esthetic sense of the natives. Well, there's no use going to war about that.



Drix Duryea

BOOKS AND FURNITURE

Rare old furniture takes on an added interest when it provides unexpected places for books. This lovely painted commode in the morning room of Mrs. Edward R. Tinker's New York apartment contains narrow shelves for finely bound volumes. Against a flowered green and copper paper hangs an original Chippendale mirror



A LIVABLE STYLE FOR THE TOWN

*The Decorative Appointments of 18th Century England and France are
Admirably Adapted to City Houses and Apartments*

DIANE TATE AND MARIAN HALL

EUROPEANS of the 18th Century led very much the kind of lives indulged in by cultivated Americans of today. They spent the greater part of the year in the country, coming to town in the winter months to enjoy music and theatres and to see their friends. Their real home was in the country, and while the city house was by no means as elaborate or large in scale as the out-of-town dwelling, it was none the less distinguished in its decorative appointments and furnishings.

The fashion of spending only the winter months in town, passing the remainder of the year away from city turmoil

and dirt is growing increasingly popular in this country. And because New York and other large American cities are gay places from November to March, the decorations of the winter *pied à terre*, whether it be a tiny apartment or a spacious house, should be brilliant. For this pleasant scheme of things one naturally wants a happy background and nothing suits our lives and moods so well as the furniture and appointments of the 18th Century.

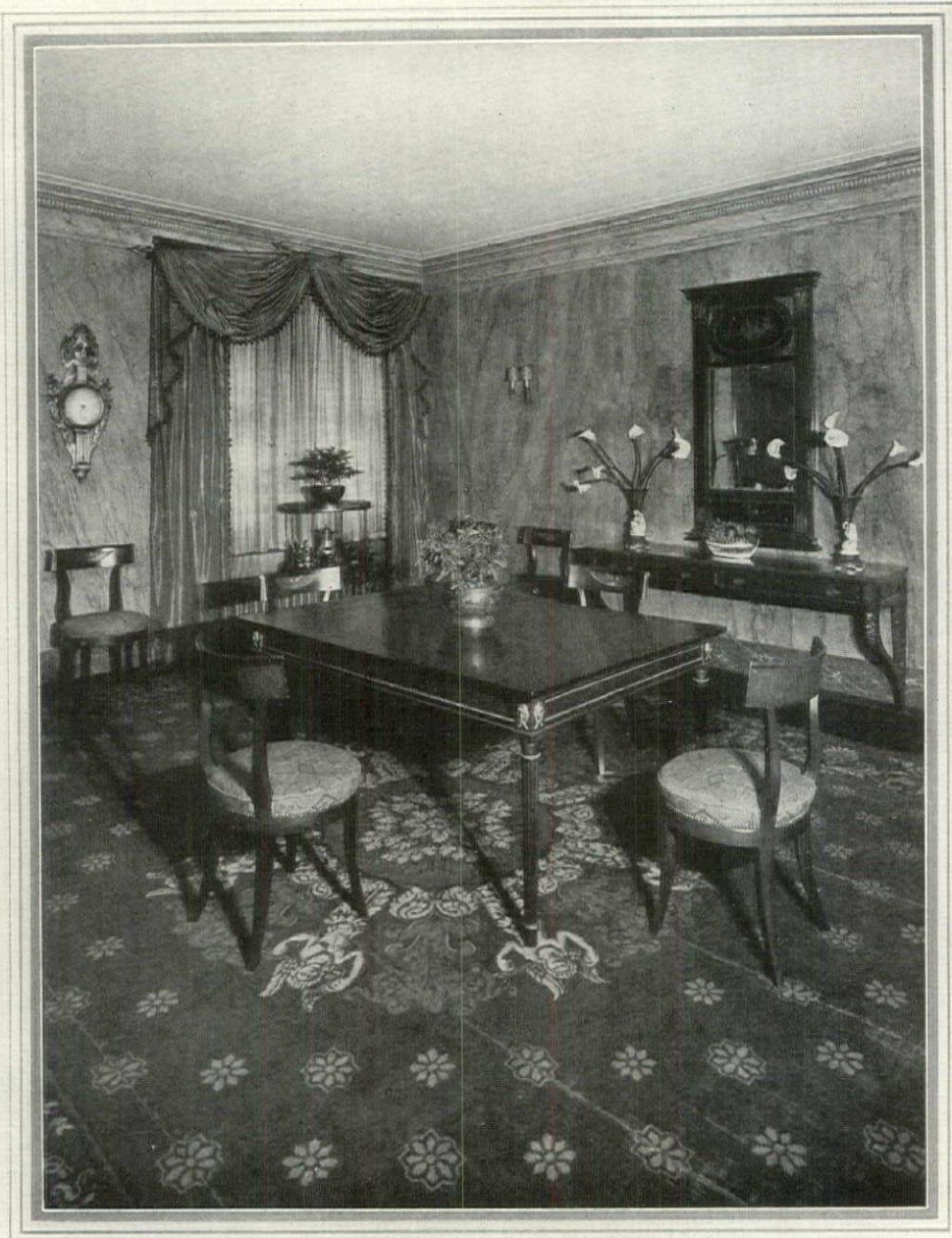
The rooms illustrating this article, furnished in the 18th Century style, are in the New York apartment of Edward R. Tinker. Below is the entrance hall

The interior decorations of this period are particularly well adapted to a smart apartment in town. In the first place the furniture of the 18th Century, whether of France, England or Italy, has the indelible stamp of distinction. Secondly, it is extremely livable, and in the third place, it has the necessary sophistication to make it an ideal choice for the house or apartment that is to be lived in and used for entertaining during the formal winter months.

To illustrate this livableness and the adaptability in general of 18th Century decoration to present day needs we have selected a New York City apartment



The walls of the Directoire dining room are marbled yellow, with the baseboard finished a deep green shade. Curtains are Empire green taffeta



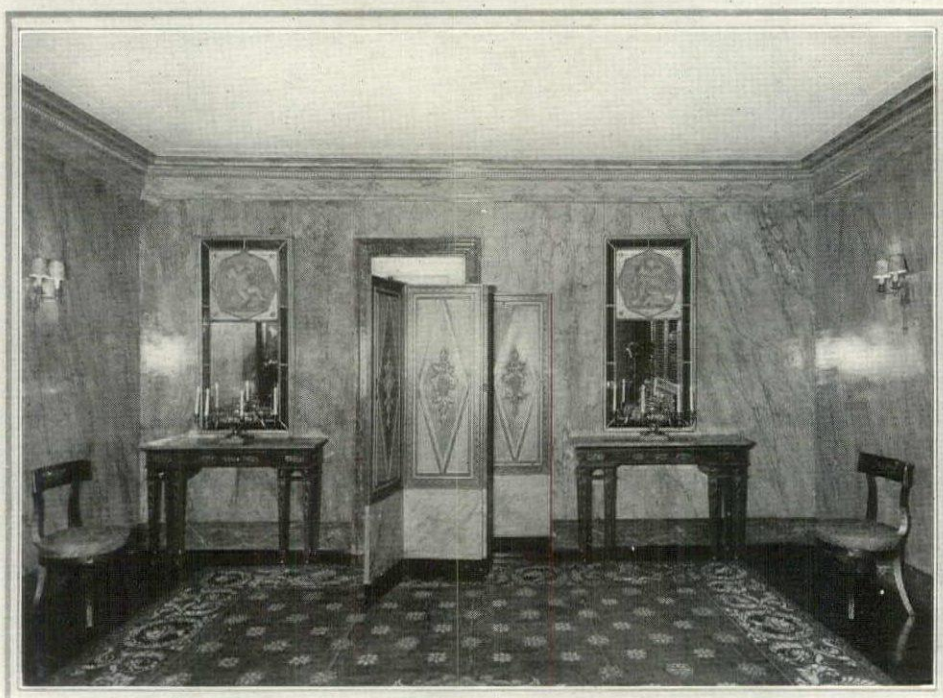
furnished in this manner, the residence of Edward R. Tinker. The furniture is a mixture of French, English and Italian pieces, this intermingling of nationalities creating a more distinctive effect than when the furniture of one country only is used.

On entering the apartment, the entrance hall of which is shown on page 75, it is a pleasant surprise to find a cheerful hall with windows in place of the dark foyer characteristic of so many New York apartments. We have emphasized this feeling of light by painting the walls a soft yellow and by using yellow taffeta curtains. A sense of space is also achieved by panels painted to look as if they were recessed in niches. The door trims and wainscoting are mauve and the furniture is of the 18th Century—the whole scheme of this hallway preparing one for the decoration of the rest of the apartment.

The living room is a large room of fine proportions and it has not been overcrowded with furniture as is so often the temptation when there is plenty of space. Small rooms are not nearly as apt to be cluttered up with useless pieces, the very fact of having to consider space being a great safeguard. This living room has been arranged to accommodate a good many people and yet there is ample space left to move around in.

We were fortunate to find a superb Aubusson rug, thirty feet long, which decided the coloring of the room and is its great decorative feature. The ground is a dull mulberry and the border, corners and center medallion are the gayest things imaginable, full of blue, yellow, pink and white flowers. The cherry colored moire curtains were suggested by other tones in the rug. The walls here are blue.

All the furniture on either side of the fireplace is 18th Century French, except the sofa, which is English but covered in a linen of French design. The bookcases are copies of one from a French room in the Metropolitan Museum of Art and are painted the same blue as the walls. The overstuffed sofa at the other side of the room is Directoire, covered in damask the same cherry color as the curtains. On either side of this piece are chairs



At one end of the room are Regency consoles surmounted by mirrors framed in emerald green glass. The rest of the furniture is Italian Directoire

In Mrs. Tinker's morning room wall paper in copper, white and green is used above a green dado. The curtains are gold and copper striped silk

covered in the French linen used in the fireplace group. The consoles flanking the sofa are Italian Directoire with mirrors above them taken from the same period.

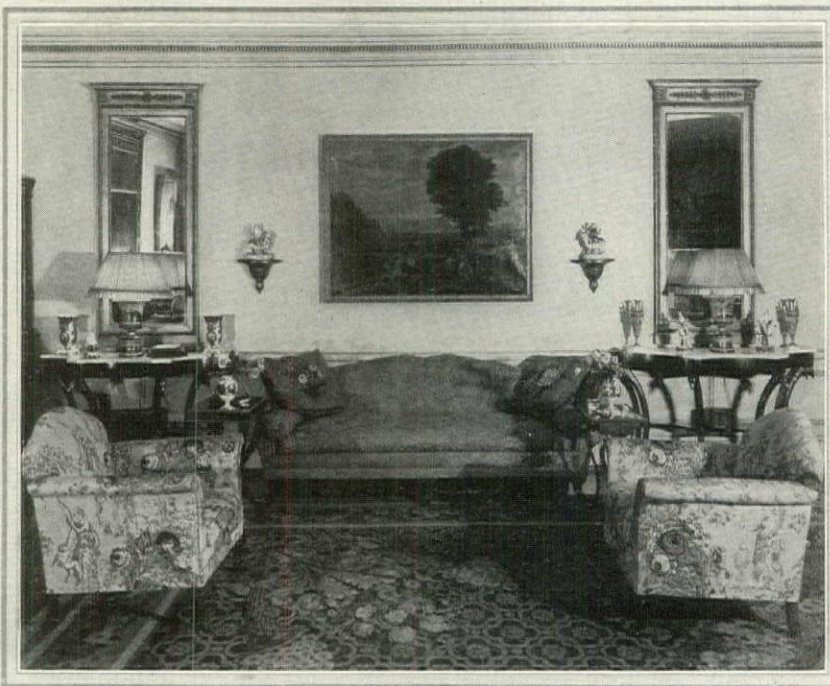
After sunlight there is nothing so important to the life of a room as proper lighting at night. Just as sunshine is all the same color value, so the light diffused at night should be in one tone. Nothing so quickly takes away from the charm of an interior as an array of different colored lights—a red light in one place and a spot of yellow in another. On the other hand, in a large room with a great many lamps, it would be monotonous to have all the lamp shades made of the same material. In this room the shades are of different fabrics that repeat the same colors throughout. For instance, the lamp shades on the table near the fireplace are of cream, blue and pink striped taffeta, and the shade on the large alabaster lamp at the opposite end of the room is of flowered taffeta, pink flowers on a deep cream ground. The other shades in the room are the same deep cream color as the background of this shade. The result is a diffusion of even-toned light in an agreeable color.

Another detail that adds vastly to the effect of a room is flowers, provided they are used with restraint. It is almost as bad for the appearance of a room to have vases of flowers on every available flat space as it is to have no flowers at all. It is, of course, great temptation when one has gardens and greenhouses, but even the display of flowers can be overdone and a room too full of them has often a sentimental air.

A pleasing color scheme combined with a collection of fine old furniture is the outstanding feature of the Tinker dining room where the walls are marbleized yellow as a background for Italian Directoire and English Regency furniture. The chairs, dining table, large console table and mirror are all Italian and are finished the dull reddish-brown color touched with gold that is so typical of Italian furniture of this period. The chair seats are covered in a Directoire linen that has a bright yellow back—
(Continued on page 146)

Pumpkin colored walls in a small sitting room are enlivened with interesting old wall paper panels. Toile de Jouy in red and tan covers the desk chair





Dix Duryea

A superb Aubusson rug with a mulberry ground and a gay flowered border in blue, pink, yellow and cherry red determined the coloring of the living room. The walls, wood-work and bookcases are blue with touches of gold; the curtains are cherry red moire and the large armchair is done in gold brocade

In this well-balanced living room group the sofa, done in cherry colored damask, is flanked by mahogany consoles over which hang gilt Directoire mirrors. The chintz covering the armchairs in this arrangement and the sofa in the fireplace group has a blue ground and flowers in rose and mauve



Drix Duryea

An engaging color scheme of yellow, cream and green distinguishes Mrs. Tinker's bedroom. The Directoire bed, painted cream and gold, is upholstered in green and yellow striped taffeta. The drapery, the window curtains and chair covering are plain green taffeta and the rug is in mulberry and green

English and Italian furniture of the 18th Century has been used in this man's bedroom which has walls covered in a modern paper with a putty ground patterned in terra cotta and brown. The bedspread is old chintz in henna, green, and yellow and the chair is done in green and henna striped silk

THE GARDEN AS AN ATLAS

Trace the Record of Plant Wanderings and Search for Foreigners in Your Own

Gardens If You Would Most Enjoy Them

DURING the past few years England and the Continent have seen a strange race of invaders. Americans; these, women mostly, intent on seeing gardens. Into whatever great gardens abroad you go, you encounter their dialects—at Wisley and Kew and through the rocky labyrinth of the Edinburgh Alpines, in the Bagatelle Roserie, in the ancient Botanical Garden at Padua, through the perfumed fields of Grasse, among the trim borders of the Bavarian suburbs, in the South African wildflower veldts. Traveling to see gardens has given a new zest and a splendid purpose to those who would stir from their own hearth-fires. The world has become a flowery atlas.

One of these days some enterprising company will bring out a gardener's gazetteer, a blossomy Baedeker, a new geography, where the Roses will be starred along with the cathedrals. And those who read this book will find a fresh and unflagging community of interests with people in other lands.

MOST of us start a journey with the notion that we are going to see how different from us other people are; when we reach home we realize that we have found very few differences, that people the world over are merely human beings who respond to the same stimuli and are quickened into activity by the same purposes as we are. Of no sphere of human interest and work is this more true than of gardening.

The brotherhood of man becomes a brotherhood of trees and shrubs and flowers. Here is an interest, found universally, about which it is not conceivable that men may ever fight. Know and love flowers, and you have a passport to every country and people in the world. Bring to a foreign land an intelligent interest in these affairs, and you need no letters of introduction.

PERHAPS the most poignant observation the traveling gardener will make is that flowers travel too. Along the roadside, not a hundred yards from where this is being written, a bank of Day Lilies lifts its multitude of coppery cups. So common are they through the Connecticut countryside that most people think them native to this State. Just what is the tale of their travels? Brought from China when our Yankee ships penetrated the Orient, they were first planted in gardens of New England. Being a roaming race, they escaped from these enclosures and have spread up and down the roads. If you go to China you find them growing there.

Among the perennial borders of England you encounter the yellow and white spires of Verbascum—the Verbascum that grows wild in our dry meadows, now wonderfully improved and cultivated. The same is true of the wild Asters that scatter their blue and white stars over our autumn meadows. English plant lovers took these wild forms, hybridized them, enlarged the flowers—and now we buy them back!

The first five minutes in any garden will afford enough romance and adventure to keep the mind busy for days. In the small section of herbaceous border that this study window frames I see the following:—Delphiniums in which there are strains from Bath and

Wrexham in England, Oregon, and Delaware; Astilbes hybridized into glorious colors in Germany; Madonna Lilies from the north of France; Hollyhocks, of which the seed came to my garden from India via Porto Rico; Day Lilies, wonderfully improved since their first wandering from the Chinese meadows; Zinnias that first grew in Mexico; Regal Lilies that Mr. Wilson brought back, and at the price of great suffering, from China; and far down on the lower meadow fence, the hurdles are covered with billows of Paul's Scarlet Climber, that not so many years ago was introduced from England. Truly every garden is an atlas, and the romance of wandering springs from every inch of soil.

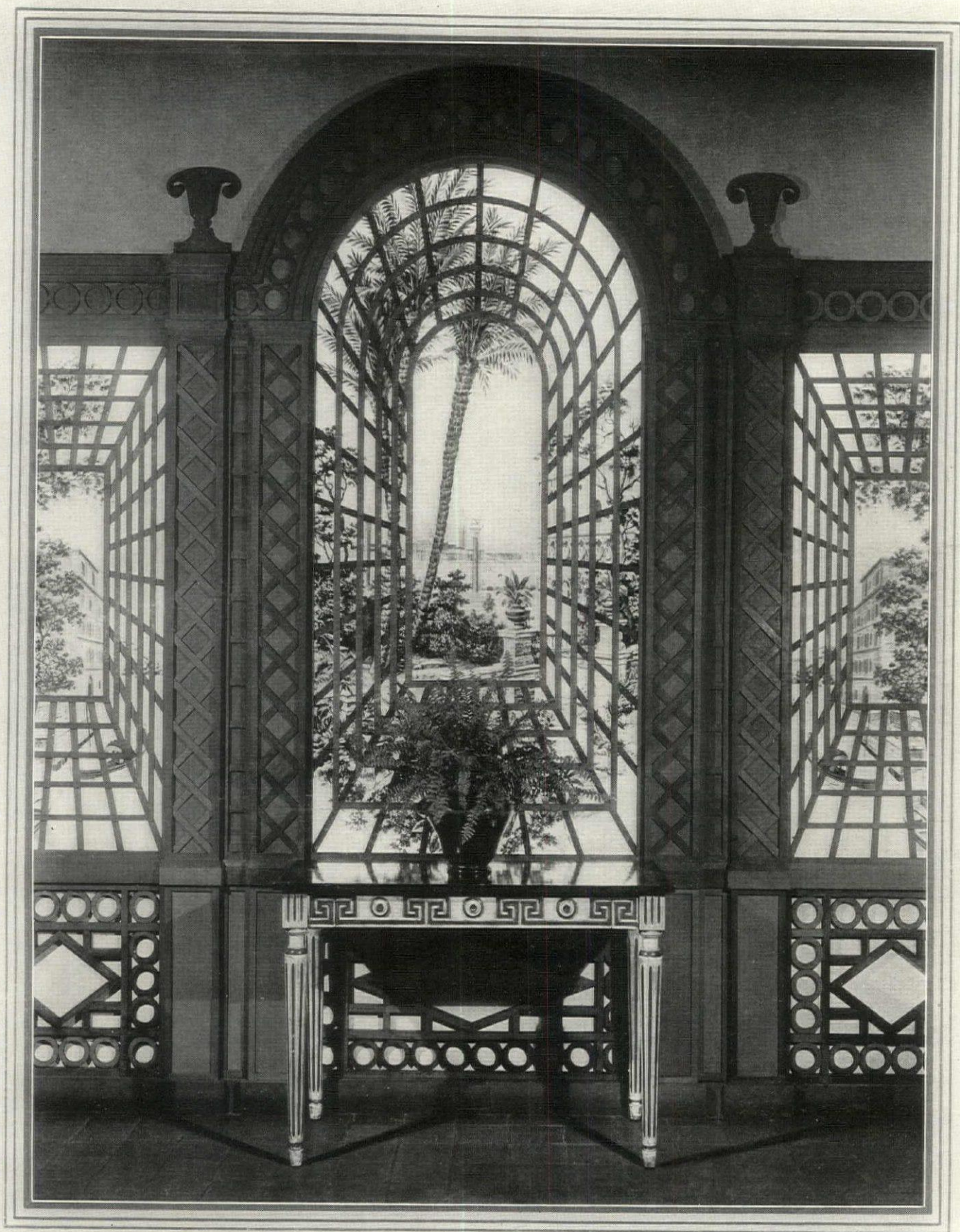
DURING eight weeks abroad this year, in such time as I could spare, I sought out gardens and gardeners, and the camaraderie that met my interest was instant and unforgettable. A busy park superintendent in Budapest gives over an entire morning to explain the new Roserie he is planting on St. Margaret's Island in the Danube; an editor in Berlin, whose passion is Cacti, lays aside his proofs to swap experiences with this strange race from our American desert; a dozen Iris lovers in England take me under their wing; on the way home a manufacturer from Ohio relinquishes a bridge game to wax enthusiastic over his luck with Geraniums and Orchids. In none of these cases had I anything of value to contribute to these strangers, and in very few instances can I honestly say they had much to add to my own gardening experiences. There wasn't much to be got out of it on either side. It lacked that give-and-take which is the life blood of commerce. What cemented our interests was that our interests were the same. We both found satisfaction, tranquillity and exaltation of spirit in our enjoyment of flowers. By chance, should any of these people come this way, I trust they will find the same satisfaction, tranquillity and exaltation in my garden. For even as we Americans travel to see gardens, so might many people from foreign lands come here with the same purpose.

IN gardens on the Continent and in England, Americans are apt to suffer an inferiority complex. Because gardening interest is almost universal abroad and is just beginning to be aroused here, we have a notion that we must take the lower seat in the presence of these peoples who have gardened for hundreds of years. This is rather silly. True, we are younger in the game than they; true, fewer people per capita find their pleasure and recreation in gardening here than abroad, yet we need not be ashamed of our gardens or our contributions to the gardens of the world. Now and then some wandering flower lover from these foreign countries comes over here, and is amazed at the progress we have made. The intelligent and speedy work for horticulture being carried on here now commands the respect of all nations.

Consequently, when that new flowery Baedeker, that blossomy atlas, comes to be composed, America will occupy, and deservedly, a leading place among the garden countries of the world.

RICHARDSON WRIGHT





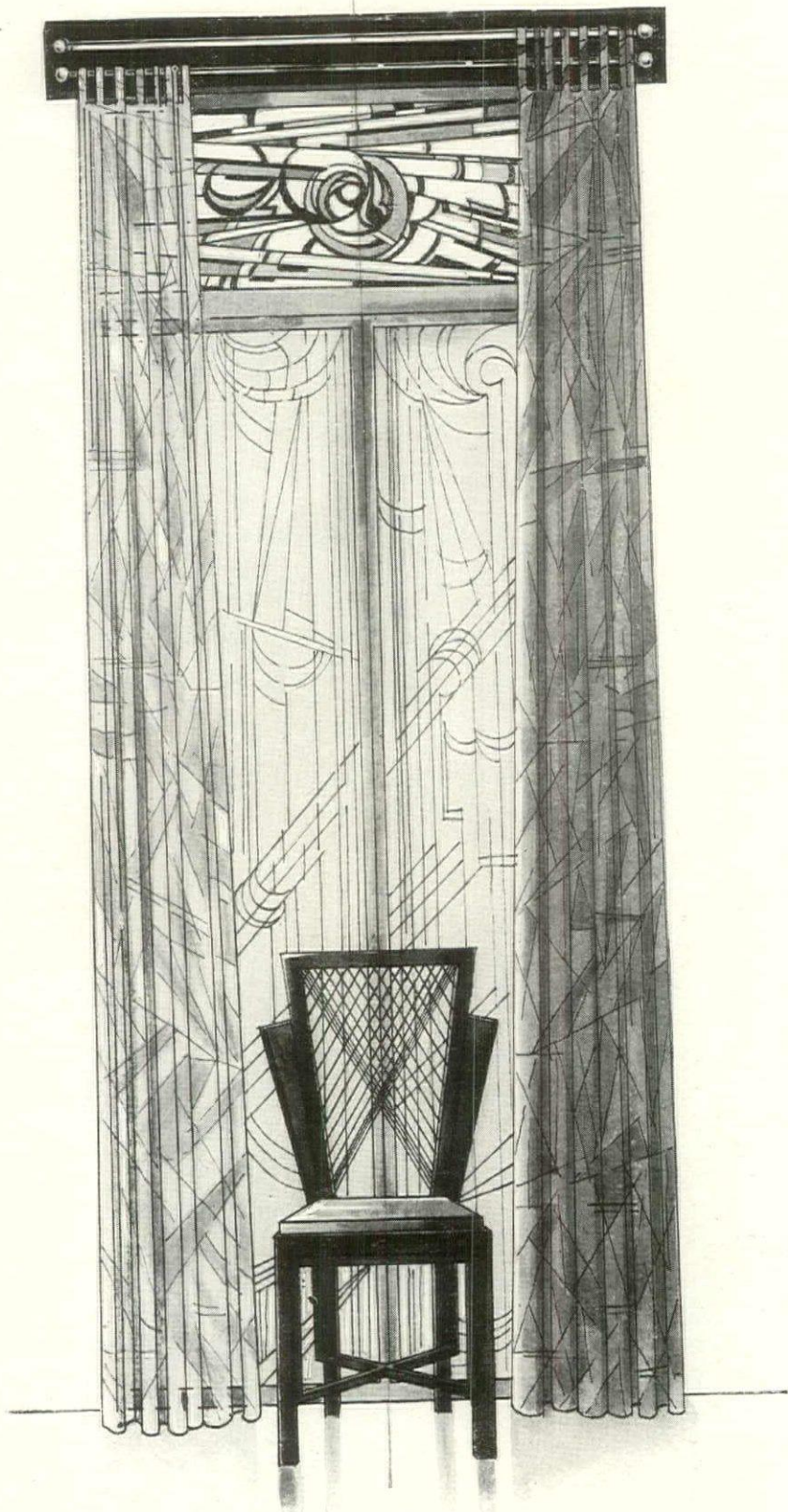
G. W. Harting

VENICE IN NEW YORK

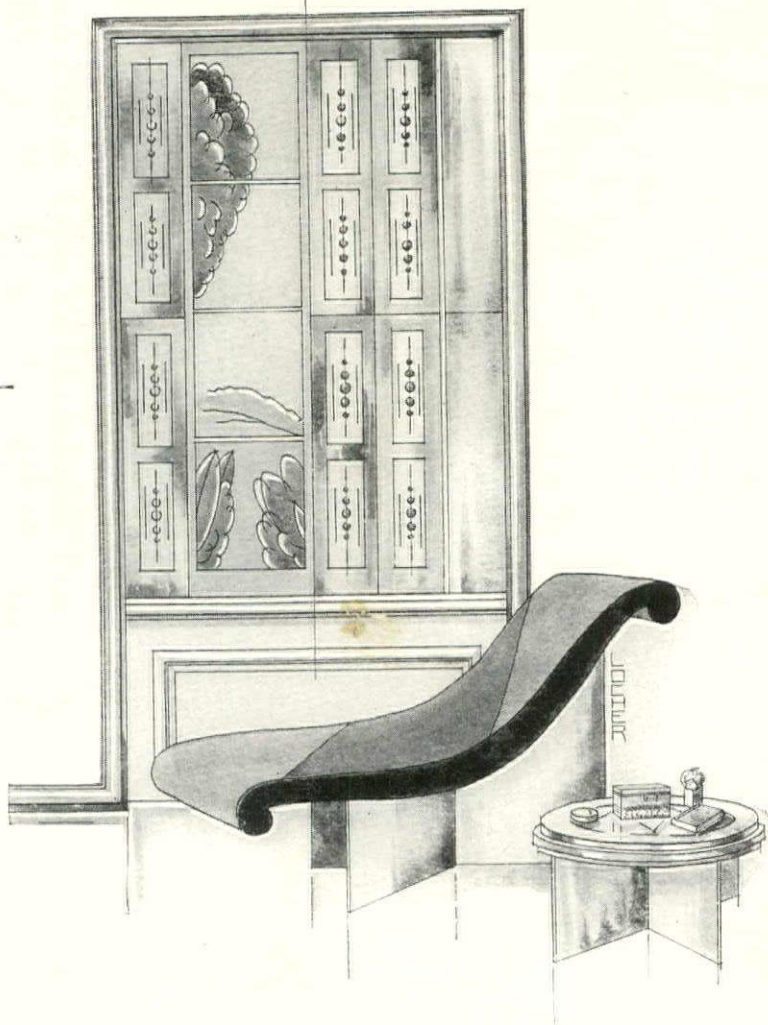
Trellised arches, ingeniously arranged to form a false perspective, frame and give an entertaining illusion of reality to Venetian scenes printed in brilliant colors on the roller blinds behind. By this means the piazzetta, the Doge's palace, and the lagoons of Venice replace an unsightly city view. Decorations by Wanamaker

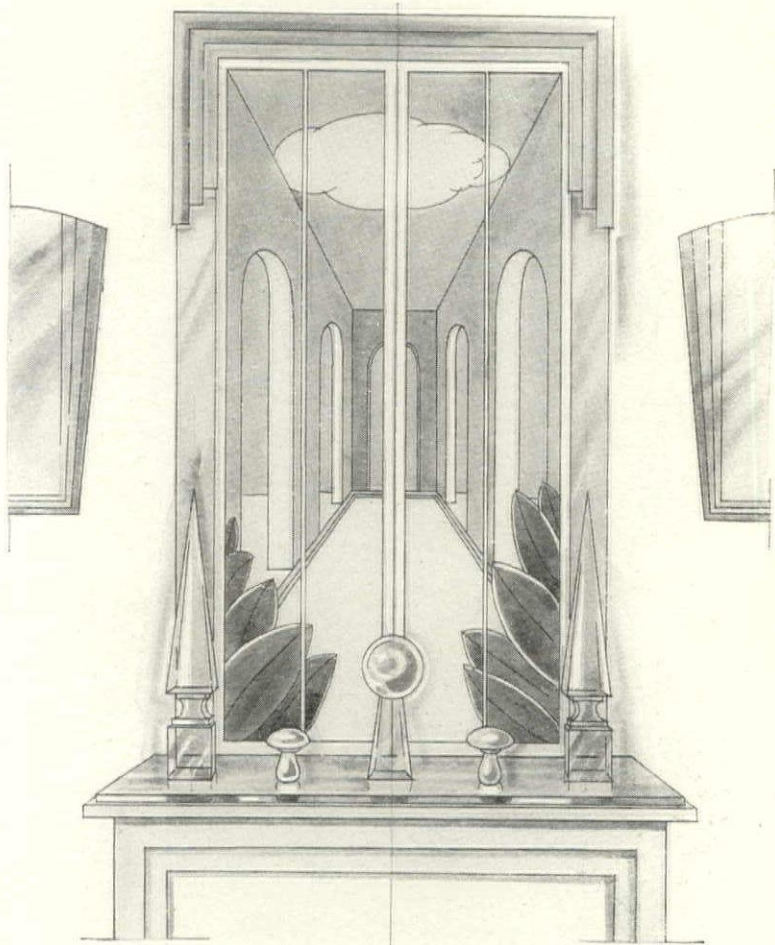
WINDOW TREATMENTS FOR CONTEMPORARY ROOMS

At the left is a striking treatment for a French door in a modernist room. The hanging at the left side is embroidered voile suspended from a clear glass rod attached to a black glass plate; the other curtain, of brocade in the design of the voile, hangs from a white glass rod. Doors are clear engraved glass. The transom is carved black, sanded and clear glass

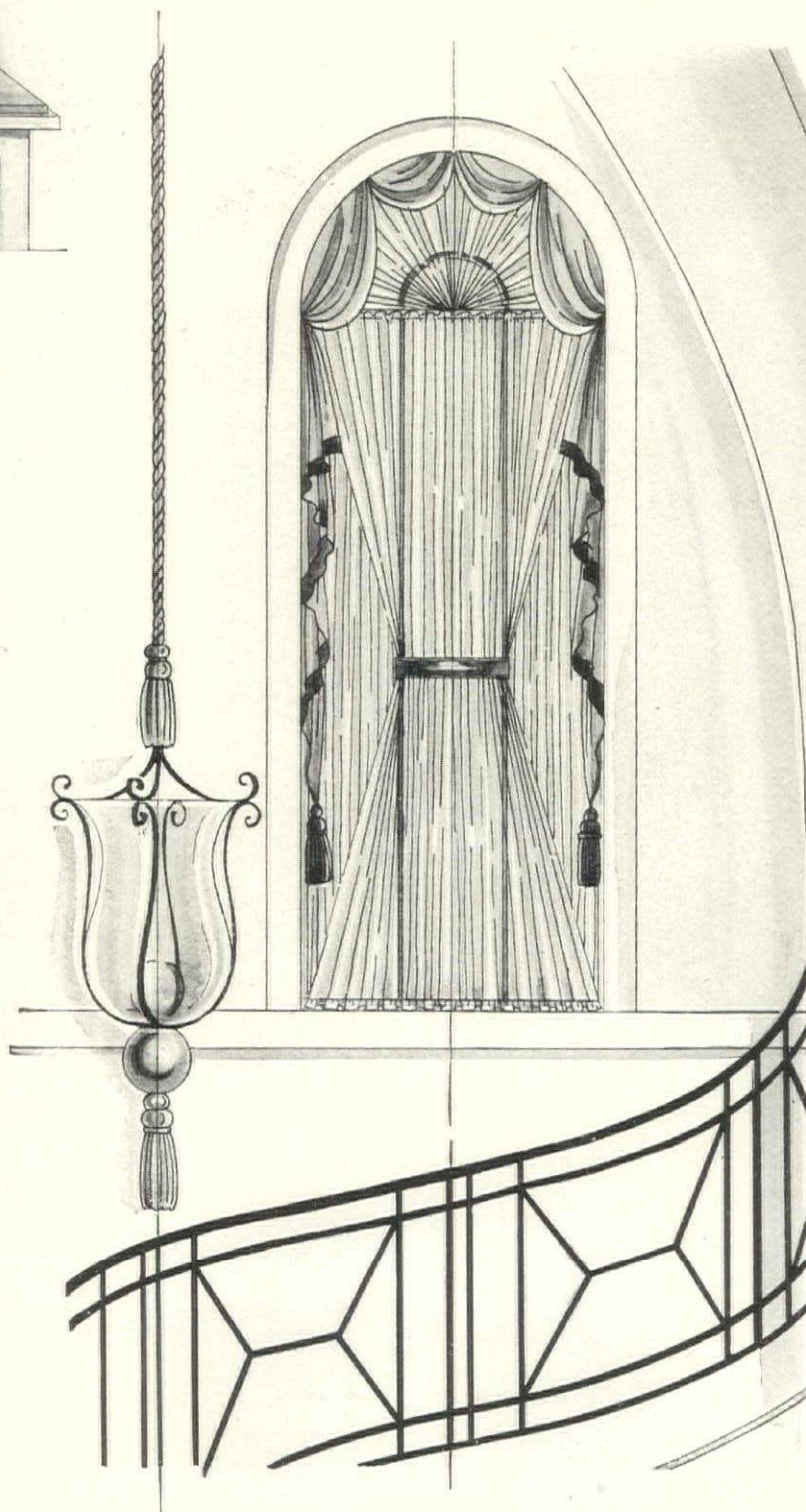


A modern treatment for a country house window without outside blinds consists of inside shutters formed by panels of sanded and engraved glass framed by mirrored borders which conceal the wood framework underneath. These fold into a recess backed with mirrors and the window frame is chromium plated metal. The reclining chair and mirror-topped tables have chromium plated supports

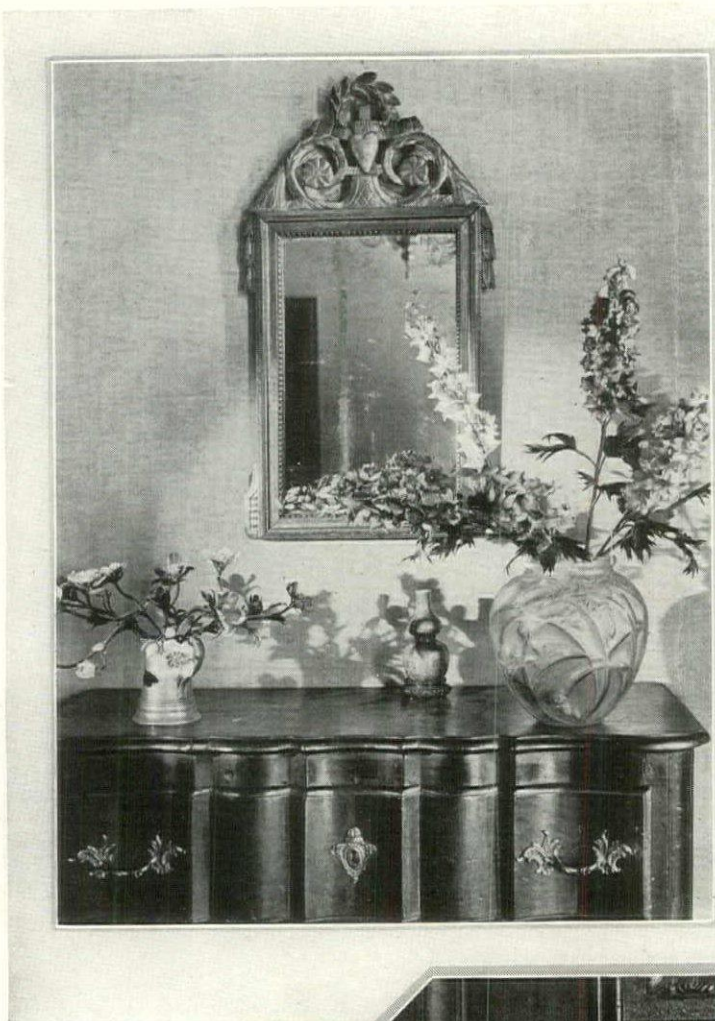




(Above) This delightful treatment for a sunny window in an apartment does away with the conventional hangings and glass curtains. Here only one curtain is used—a roller shade painted to represent the window and a perspective view beyond. The trim is set with mirrors and the pelmet is of engraved and mirrored glass. On the mirrored radiator top is a collection of crystal ornaments



The curtains next to the glass on the stairway window sketched at the right are of soft ivory-colored gauze held in the center by an emerald green glass ornament. Over this is a simple scarf drapery made of chartreuse green gauze, edged with a band of emerald green and finished with a green tassel. The window treatments shown on these pages were designed by Robert E. Locher



Blue and purple feather Delphiniums, exquisite in color and contour, grace the Lalique vase above. The white and purplish Christmas Roses in the pewter tankard are also made of feathers



Orange Tiger Lilies in single, double and bud-ded sprays, all made of selected feathers, complement the beautiful vase of Lalique glass which is shown in the interesting group above



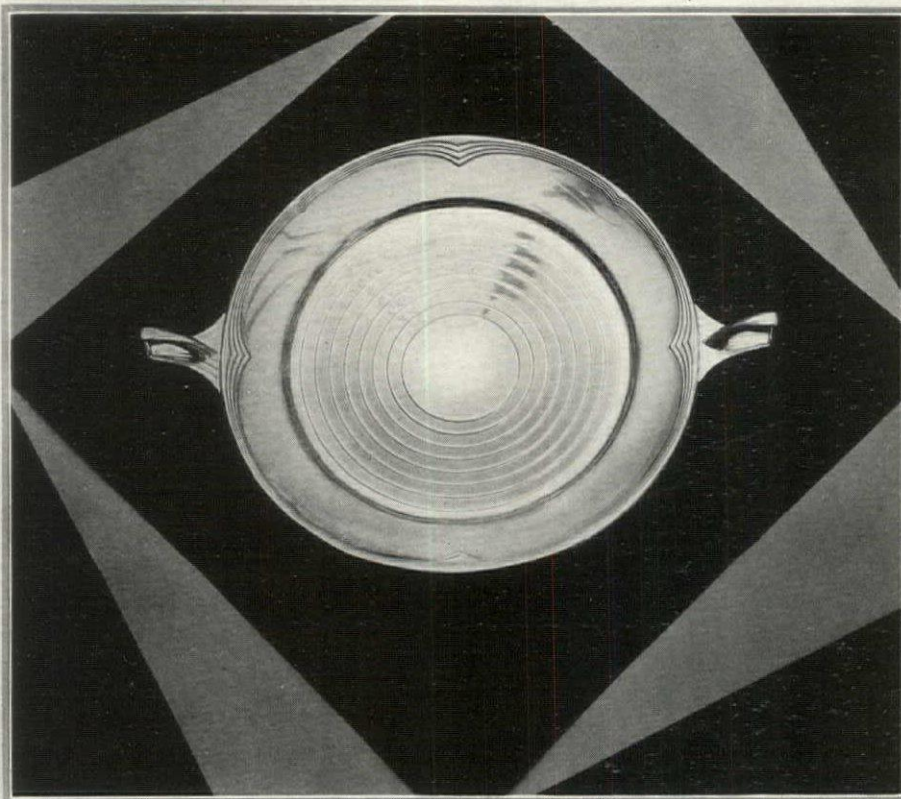
Drix Duryea

Bright feathery Marigolds mingle happily with blue Anchusas in a copper luster jug. Flowers on this page are shown through the courtesy of the Arden Studios

To satisfy the perennial urge for a garden inside the house during the long winter months, Mr. Jac, an Englishman, who was the first to make jewelled and crystal blossoms, has recently designed beautiful flowers made entirely of feathers which actually vie with natural blooms in their reality of effect.

Two stories—that of a vagrant bee visiting one of Mr. Jac's exhibits and lighting upon flower after flower in vain search of honey, and the tale of a New York decorator who was criticised for placing her feather Gladioli too near the fire, causing them to wilt—bear witness to the exquisite beauty of these life-like blooms.

F L O W E R S T H A T F O O L E D A B E E



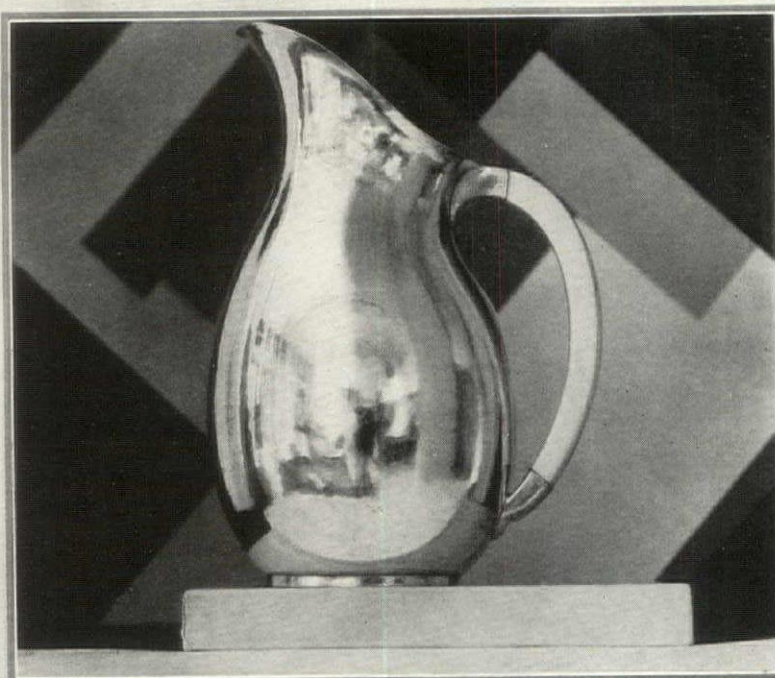
Harvey White

An absence of meaningless ornament and a simplicity of form mark the tray above, the motif of which is engagingly named "Ebb Tide". In common with the best in contemporary silver design, this piece avoids all suggestion of the bizarre. International Silver Company

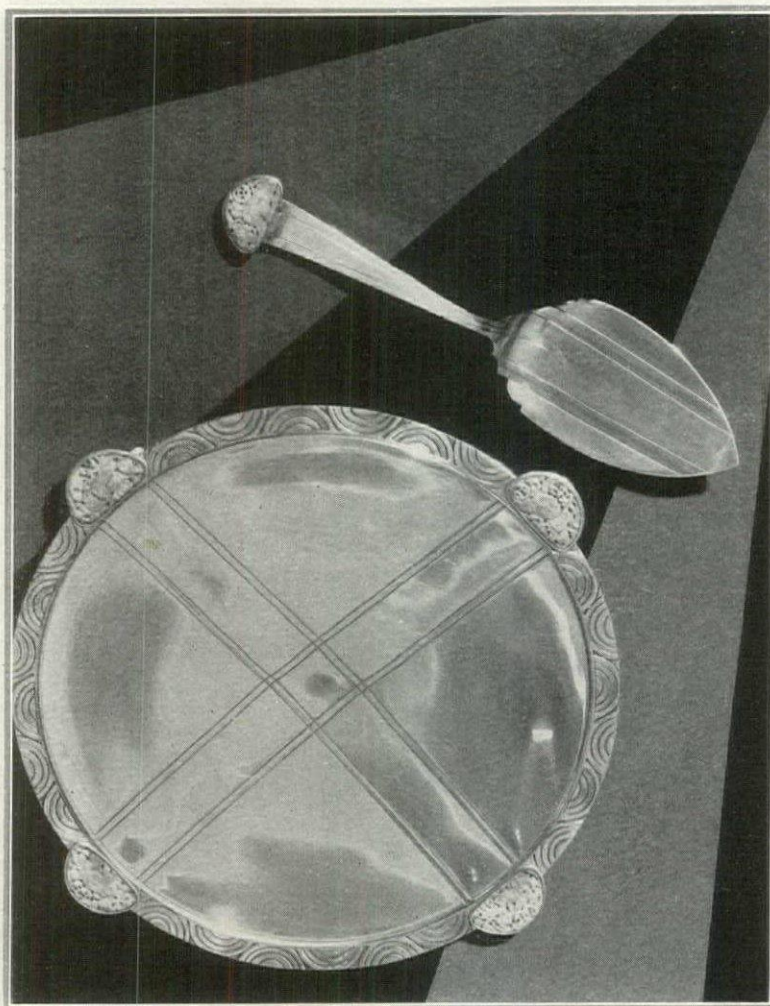


A very charming feature of the tea caddy at the left is the decorative use of carved jade for the handles of both spoon and lid. This piece also employs the setback planes found so often in modernist architecture and furniture design. Courtesy of the Gorham Company

MODERN DESIGNS IN SILVER



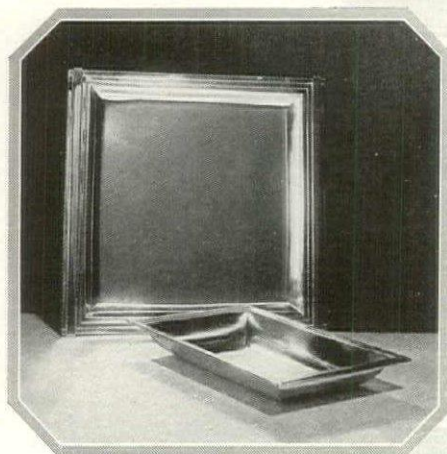
From the edge of the lip, around the curved ivory handle down to the narrow base, this silver water pitcher is one continuous flowing line. It comes from Denmark and is shown through the courtesy of Eugene Schoen



Harvey White

(Above) The border of this sandwich tray is engraved in a design of half circles and inset at intervals with pieces of jade. Jade tops the handle of the serving spoon. Gorham

The grooved design of the handles on fork and spoon below is a new note in flat silver. The knife handle of ebony inlaid with ivory is also desirable. French silver imported by Wanamaker

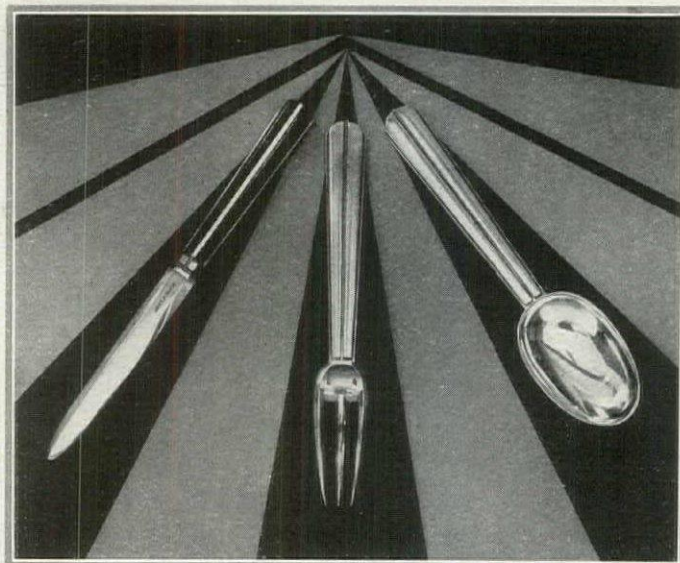


G. W. Harting

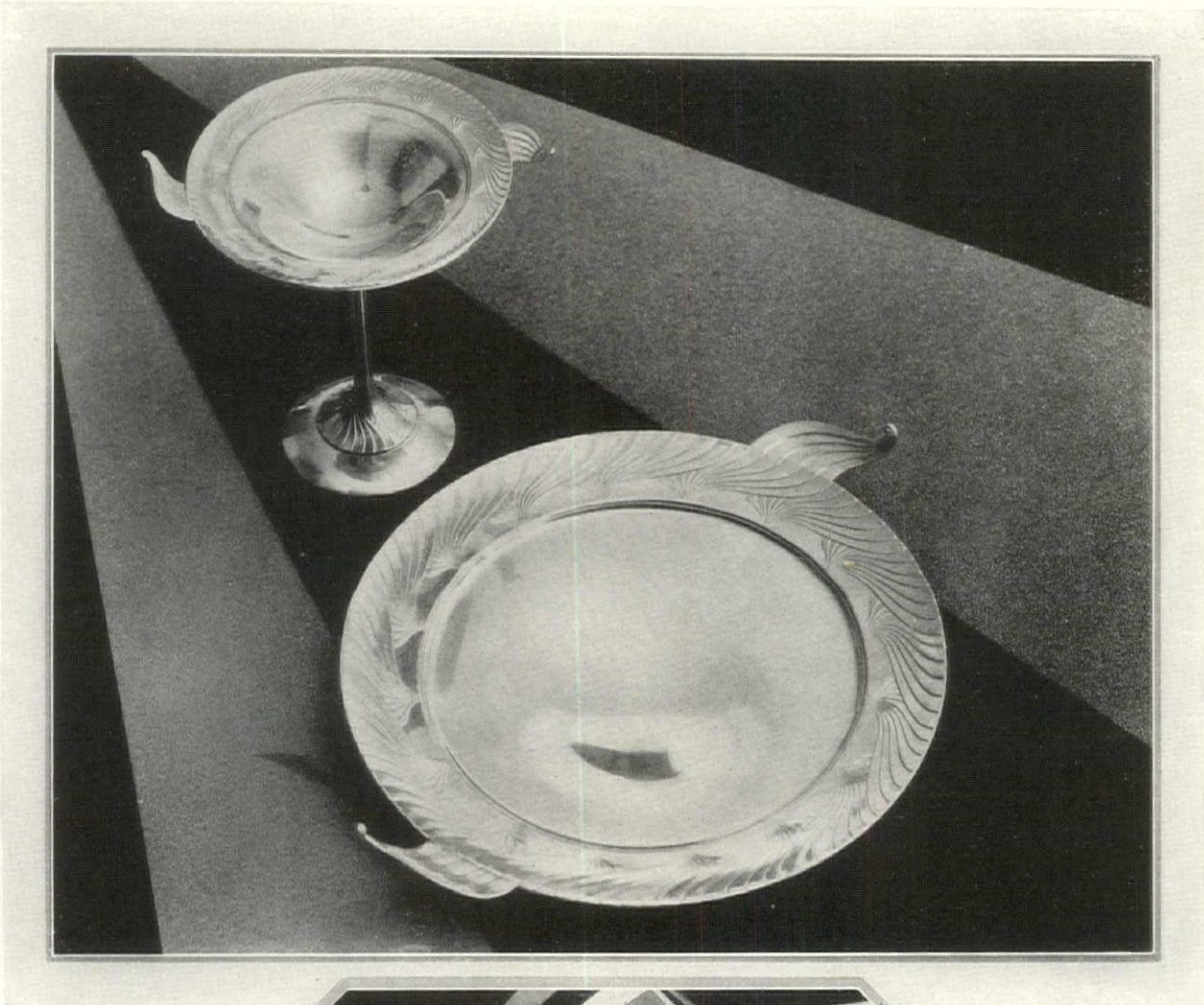
(Above) Infinitely pleasing in its suggestion of strength and orderliness is this simple design of straight lines and varied levels. The square dish may be used as a platter or tray. By courtesy of Reed & Barton



The simplicity of the design above accentuates the beauty of the silver. The shining bowl section of this compote is without ornament; the base and shallow standard are gracefully fluted. Reed & Barton

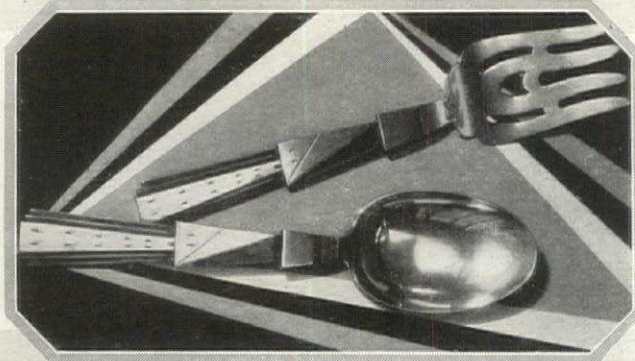


Dana B. Merrill

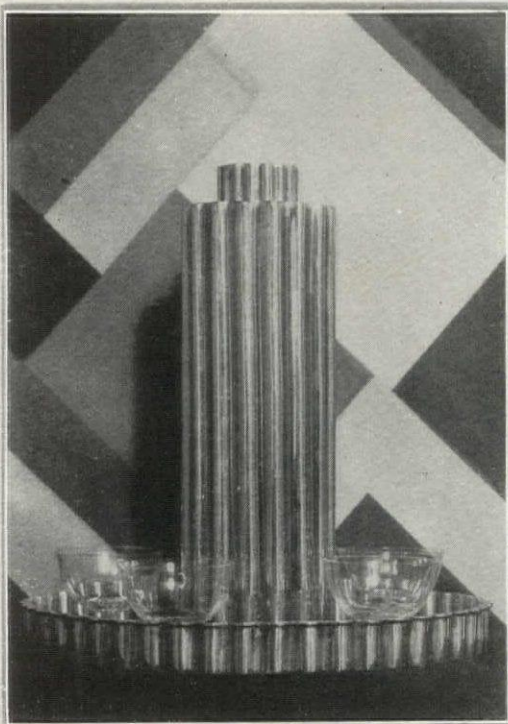


Harvey White

Darting lights of the Far North inspired the design above. The border is engraved in swirling lines and handles on both tray and compote are carried out in the same spirit. International Silver Company

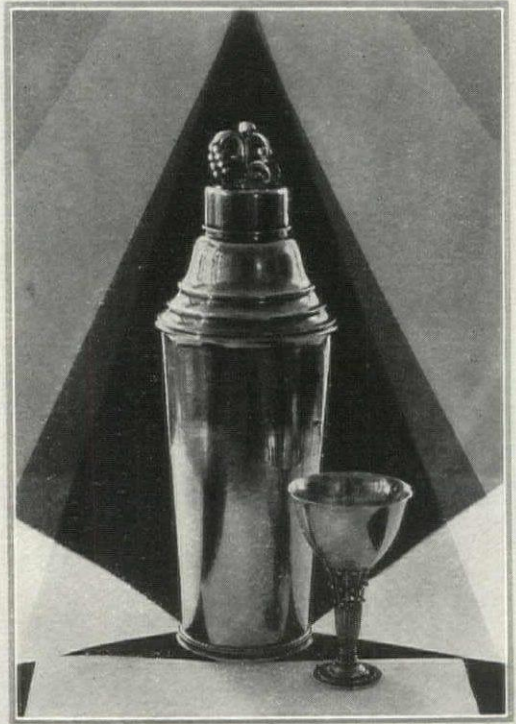


The ubiquitous skyscraper motif is again apparent in the handles of a silver salad spoon and fork. Sections of these are given an oxidized finish to accentuate the architectural effect. From Gorham



(Left) This graceful cocktail shaker of Danish origin is fluted from top to base. The tray on which it stands has a pie-crust edge also fluted. From Eugene Schoen

(Right) The convivial grape, exquisitely wrought, surmounts the top of this shaker. The silver glass is a graceful variation of accustomed forms. Georg Jensen



FURNITURE OF THE AMERICAN COLONIES

An Outline of the Characteristic Pieces, Their Derivations and the Regions Where They Were Made

PAUL HARNESS

AMERICAN Colonial Furniture, like that of the French Provinces, covers many period styles in point of time, and many local styles because of space. The English Colonies, along the Atlantic coastline to the southern boundary of Georgia, followed contemporaneous English styles, except in New York where the Dutch were located until the English took over the City which brought English styles into fashion there long before the Federal period. Dutch styles persisted, however, in the surrounding countryside of New Jersey and Pennsylvania, which accounts for the existence in these districts of many interesting and curious pieces of furniture, almost isolated among the accepted types of English origin. The French Colony of Louisiana long maintained its independence, and naturally followed Parisian fashions. The Louis XV mode was as much appreciated and perpetuated as in the French Provinces. In fact, it held sway in the old French Quarter of New Orleans well into the 20th Century. Although Spain long kept a foothold

in Florida and California, Spanish influence was not appreciable in furniture until its 20th Century revival, when the southern and western coast-line became the winter playground for the United States.

The English styles which appeared from the early 17th Century, when the first settlements were made in Massachusetts and Virginia, until the Federal period (1790), were Jacobean, William-and-Mary, Queen Anne and Early Georgian—including Chippendale. Of the cabinet-makers of this period, the greatest was William Savery of Philadelphia (1722-87), who ranks equally with any of his contemporaries in England. Acquaintance with the work of this master craftsman was not revived until the 20th Century. Knowledge of his work had been lost, when a label was found in a lowboy in the historic Van Cortlandt Manor House in New York. Since that time a number of pieces have been definitely attributed to him, and others ascribed to him. They form a notable showing of American design and workmanship. But this work was done in

the late Colonial period, after the country was well settled and had become very prosperous.

Accepting the period divisions of The Metropolitan Museum in establishing its American Wing, the early Colonial period (1630-1725) includes the most primitive types of the first settlers, and the succeeding styles until the Rococo mode appeared, which held sway under George III in England. This later period (1725-90) includes the greater refinement of structure and ornament of this distinctly French style, and prepares the way for the classic revival of the Adam Brothers, which captivated American taste in the early Federal era. The two periods are summed up thus:

EARLY COLONIAL (1630-1725)—*Jacobean: Construction:* Rectangular, of oak, hickory, pine, etc. *Ornament:* Turning, applied turned spindles and moldings, flat carving, sometimes colored, upholstery and cushions, velvet, leather, Turkey-work, etc. *Articles:* Bed; daybed or couch; chest; court, press, and livery cupboards; wainscot,



This walnut highboy of 1760-75 is attributed to William Savery and is thoroughly typical of his work. From The Metropolitan Museum

A highboy of Savery characteristics in which are found the flaming torch finials, shell ornament with scrolls and swan-neck pediment

turned—spindle, slat-back, and ladder-back, Cromwellian and Restoration chairs; desk-box, bench, stool, settle and table.

William-and-Mary: *Construction:* Rectangular; curved aprons on tables, highboys, etc.; curved underbracing; walnut, maple, etc. *Ornament:* Turning, molding, carving of Flemish type; inverted cup, bell, trumpet, and vase turned legs; veneer, japanning and painting; upholstery of fine textiles with chintz added. *Articles:* Chairs increased and elaborated; banister-back; cane seats and backs; chest of drawers, desk, highboy, lowboy, bed, cabinet, etc.

Queen Anne and Early Georgian: *Construction:* Curvilinear, cabriole legs without underbracing; foot—claw-and-ball, slipper, snake, etc.; vase-shaped and fiddle-shaped chair backs; walnut, mahogany, maple, etc. *Ornament:* Carving discreetly used on chair top and knee of cabriole leg, shell motif popular; veneer and inlay, japanning; rich upholstery of velvet, needlework, damask, haircloth, etc. *Articles:* Small tables multiplied, for tea and gaming; corner chair, wing chair; china cupboard; cabinet; secretary; upholstered stool; bench, easy chair and sofa.



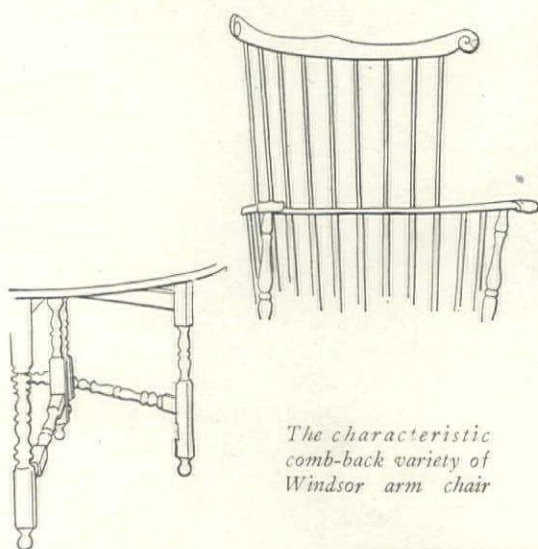
A William-and-Mary type in walnut, the legs with inverted cup turnings and curved underbracing. 1680-1700. Courtesy The Metropolitan Museum



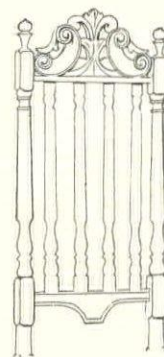
Typical of the 17th Century Colonial work is this oak wainscot chair that shows strong early Jacobean influence. Metropolitan Museum

LATE COLONIAL (1725-90)—Chippendale: *Construction:* Curvilinear, with cabriole or straight legs; block front desk and secretary; walnut, mahogany, curly maple, etc. *Ornament:* Rococo carving, Chinese fretwork and imitation lacquer; marble topped pier-table. *Articles:* Tables increased—tip-top, pedestal and tripod in popular use.

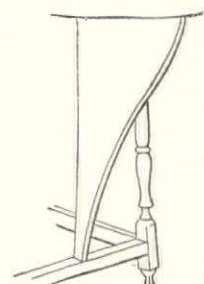
Furniture varied widely in the different Colonies. New England generally used cottage types except in the finest homes. New York, Philadelphia and the rich Southern planters of Georgia, the Carolinas, Virginia and Maryland, either imported the finest furniture from England or had it made in the same elaborate and costly modes of the day. The most notable pieces of the finer sort are the Jacobean court-cupboard and wainscot chair, of oak; the William-and-Mary highboy of walnut, and the daybed of beech or other wood; the Queen Anne secretary, easy chair, and sofa, of walnut; the Savery highboy and lowboy of walnut, or similar Chippendale types in mahogany; tall floor clocks in the late Colonial style; and the pie-crust tip-top tables. Of cottage type are the simpler forms
(Continued on page 128)



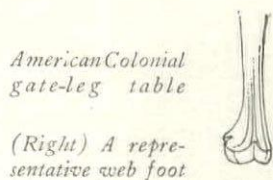
The characteristic comb-back variety of Windsor arm chair



An interesting provincial chair back of the crested type



Butterfly support for a table



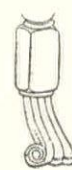
American Colonial gate-leg table

(Right) A representative web foot

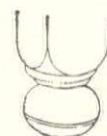


A typical cabriole style of desk leg

Daybeds in the Restoration or Carolean type of the Jacobean style resemble the chairs of this style. 1680-1700. Courtesy of The Metropolitan Museum



(Left) The true Spanish foot



(Above) A bun type chair-foot

The claw-and-ball foot

THAT SLEEP MAY BE A GENTLE THING

The Best Assurance of Obtaining Refreshing and Invigorating

Slumber Is A Good Bed and Mattress

ELIZABETH HALLAM BOHN

FURNISHINGS, lighting, color scheme and ventilation do their part in luring the spirit of repose into the bedroom, but upon the bed depends the amount of good that sleep does its user. Science has drawn the veil from our personalities, has proved that exciting or depressing colors in the bed-chamber cause wakefulness and nervousness. At the problem of providing a substitute for sleep, however, she still admits defeat. So, accepting it as a necessity, we turn our resources to "knitting up the ravelled sleeve of care" in luxurious comfort by providing beds of surpassing beauty and perfect construction.

Frames may be of wood or of metal—the satin loveliness of fine finishes or colors of rainbow softness add greater charm to designs for every background. Simple low couches show modernist influence, lovely adaptations reflect the mode of the Empire. Day beds borrow motifs from graceful chair backs of every period and open out into ingenious twin beds for studio or small apartment. Perhaps in no branch of crafts has more altogether satisfactory progress been made than in creating beds in harmony with the settings of the moment.

PRACTICAL REQUIREMENTS

Strength, correct size and durability are the practical requirements of the bed frame. The sleeper's most uneasy movements must call forth no vocal protest, and the bed must be tailored to fit. Stretched out feet and the inches demanded by the pillow add considerably to one's standing height: extra length can be cleverly inserted in either a new purchase or into great grandmother's priceless old sleighback for the comfort of the six-footer who is weary of cramped knees and flattened toes in the standard six-foot-three length.

Twin beds of three-foot width or three feet six inches occupy the center of the stage today, and sizes graduate up through "three-quarters" widths to the four-feet-six of the full size double bed.

Height, too, needs thought in the selection of a new bed. For neither young feet nor very old should climb to an eminence high as great grandmother's four-poster, with its flight of steps to assist the ceremonial entry into the enveloping feather bed.

The bed may be impressive as the Great Bed of Ware, with covers and canopies of priceless fabrics, but it is to the homely springs that we look for the foundation of comfort. The box spring is, without ques-

tion, the flower of the family. Many strong coils of fine steel are ingeniously anchored to a base of seasoned wood by an intricate hand-tied spider web of strong Italian hemp, which yields noiselessly to the sleeper's movements. The key to comfort lies within these coils, the length of the wire determining the resilience. The top edge is a strong yet yielding cable of rattan. Covered with burlap and a layer of soft cotton padding, the springs are ready for their final casing—of exquisite brocade for the elaborate chamber; of fine ticking, plain or in delightful colors for the more modest room.

THE SPRINGS

The open coil spring is a worthy member of bedroom society. Identical with the box spring in principle, its coils are fastened with wires instead of the hand-tied cord. They rest uncovered on a metal foundation and for homes in large cities, where constant sanitary supervision is necessary, are ideal.

Some prefer the wire "fabric" springs, those of cable or "piano" wire, or the flat steel slat combined with woven wire. Stiff steel springs at top and bottom add greater life and satisfaction to these. On the amount of wire built into it depends greatly the virtue of the woven wire spring. These types are reasonable in price and easy to clean with brush or vacuum.

Time was when a "mattress" meant only a hair mattress. And to many today fine horsehair denotes the height of mattress perfection. Remade and renovated from time to time, the hair mattress comes near to achieving immortality. The finest quality is made of the long tail hair, with occasionally a top and bottom padding of softest lamb's wool. The mane hair is a good second. Beware all else. "Classified hair" is cut from live horses, disinfected, seasoned and curled. The government guarantees that the conditions under which it is prepared are sanitary.

Then there is the "silk floss" mattress, soft and fluffy, the product of the Kapok tree of the Indies. Its oily nature makes this filling especially practical in climates of mist and fog, but its tendency to pulverize shortens its life under hard steady wear.

Of the cotton felt mattress much can be said. Built up, layer on layer, of sheets of high grade cotton, the ticking is hand-tailored over all. It packs but little, and while not making over as happily as the hair variety, with sunning and airing it gives excellent service at a most moderate cost.

When it seemed that science had exhausted every resource, a stroke of genius introduced the box spring principle into the mattress itself, marking the final advance toward perfection in mattress construction. This invention was so simple and sensible, it is a wonder it did not make its appearance long since. Hundreds of tiny sensitive coils of the finest steel are buried in luxurious upholstery to give a firm buoyancy—the very apex of comfort. The spirals, each in its individual casing of fabric, are padded top and bottom with finest hair or felt. The springs extend to the edge of the mattress, keeping it indefinitely in firm, smartly boxed lines. Tiny disc ventilators provide free circulation of air through the interior. With a casing of brocade to match the box spring on which it rests, or in a smartly tailored cover of ticking on an open spring, it is literally the last word in luxury.

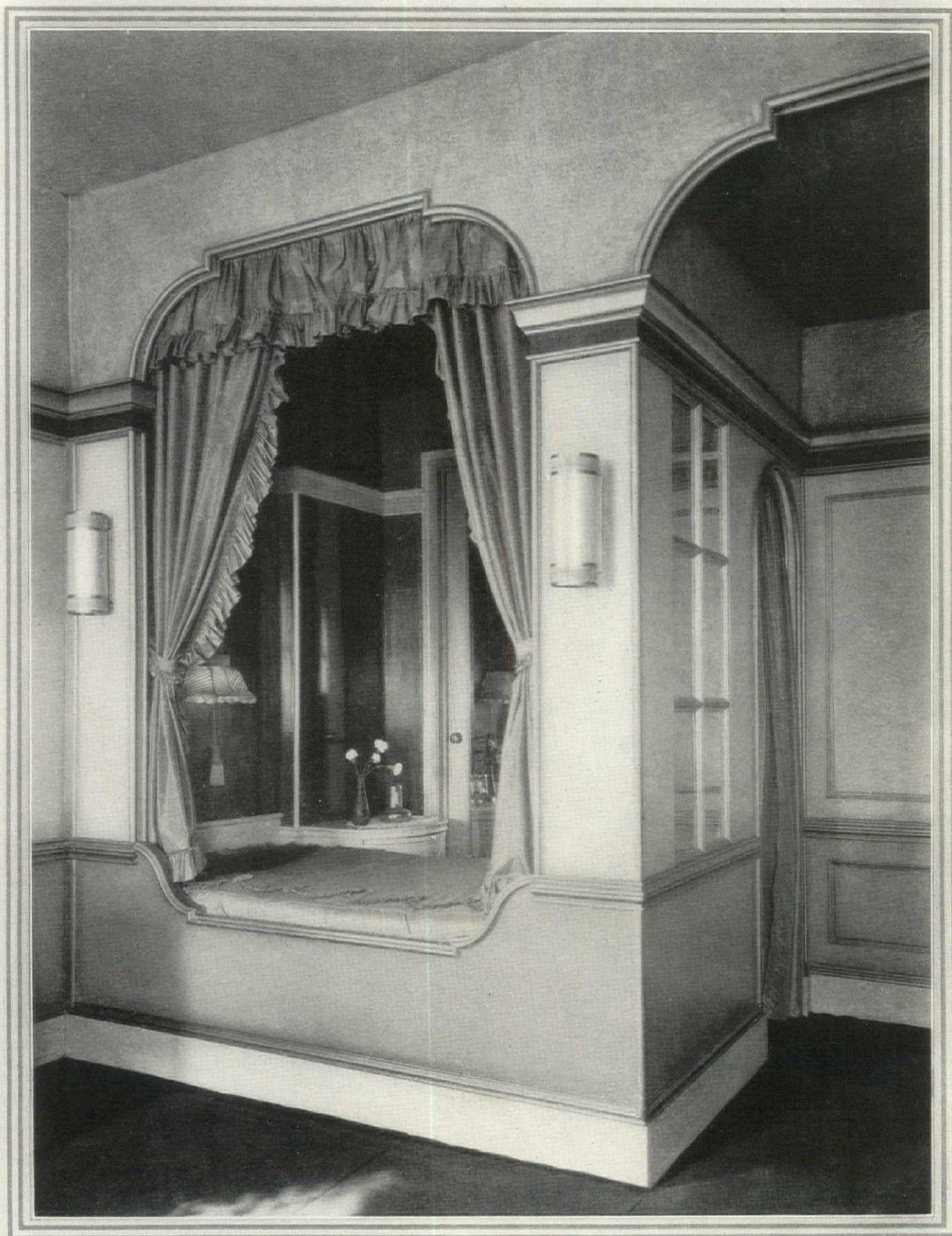
GOOSE FEATHER PILLOWS

The historic goose contributes to sleep the final touch of ease. His feathers pluck clean, unlike those of the chicken or turkey used for less demanding tastes. Dainty pillows of diminutive size, or the standard conservative dimensions to fit the regulation pillow case, are filled with down, feathers or a combination of both, while horsehair provides a harder underpillow, cooler in time of illness.

The purchase of bed linen today is a compromise between the most Sybaritic luxury and the stern reality of the budget. Spreads of fluffy marabou or exquisite silks, of candlewick cottons or dainty cretonnes, with the rich piles and gorgeous colorings of more substantial fabrics for the glorification of the day bed—these outer covers all serve to conceal the same essentials of the well dressed bed.

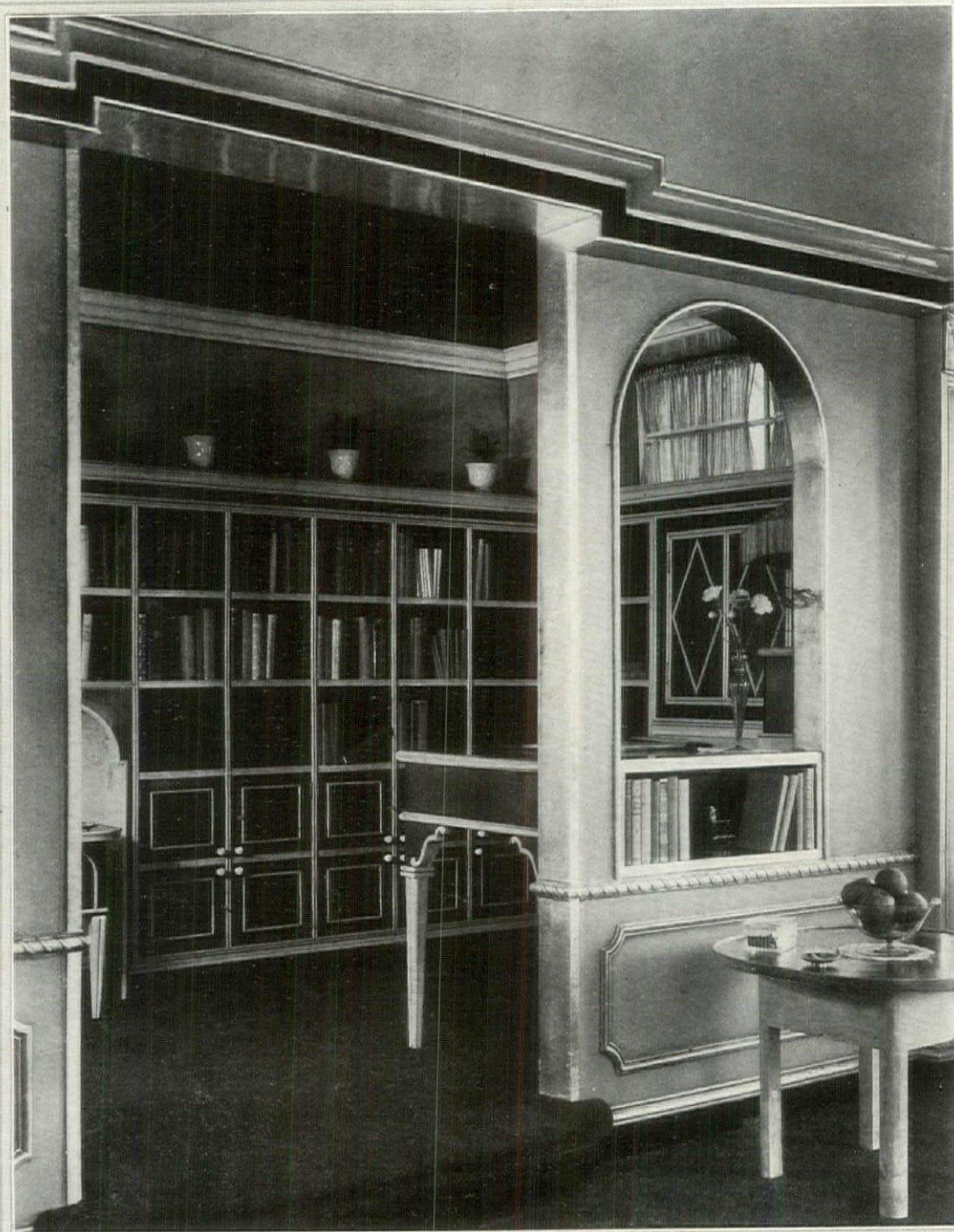
Whether sheets be of crepe de chine embroidered by deft French fingers, colored linen or the conservative smoothness of fine percale, the comfort requirement is the same—they must be long enough. Three-quarters of a yard or even a full yard must be allowed for tucking in over the quilted mattress pad, to keep them smooth and taut. And blankets must be light. Of close napped wool, of camel's hair or cotton, they imprison within their colored meshes the million little air pockets which make for warmth and comfort. Mothproofing processes successfully repel the most ravenous invaders and fine muslin covers snap over their woolly surfaces to protect against the necessity for too frequent trips to cleaner.

A LITTLE PORTFOLIO *of* GOOD INTERIORS



Tobbs & Knell

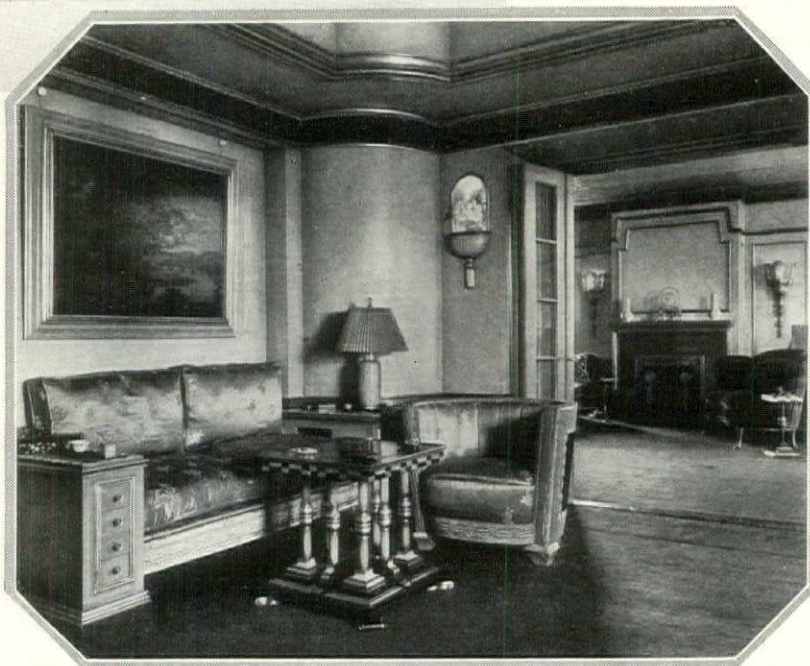
Built-in details, so practical a feature of modernist decoration abroad, should be more widely adopted in this country where space is at a premium. The outstanding note in this room in a New York apartment is the built-in bed with its graceful arched opening and window at the foot. Lucian Bernhard, decorator

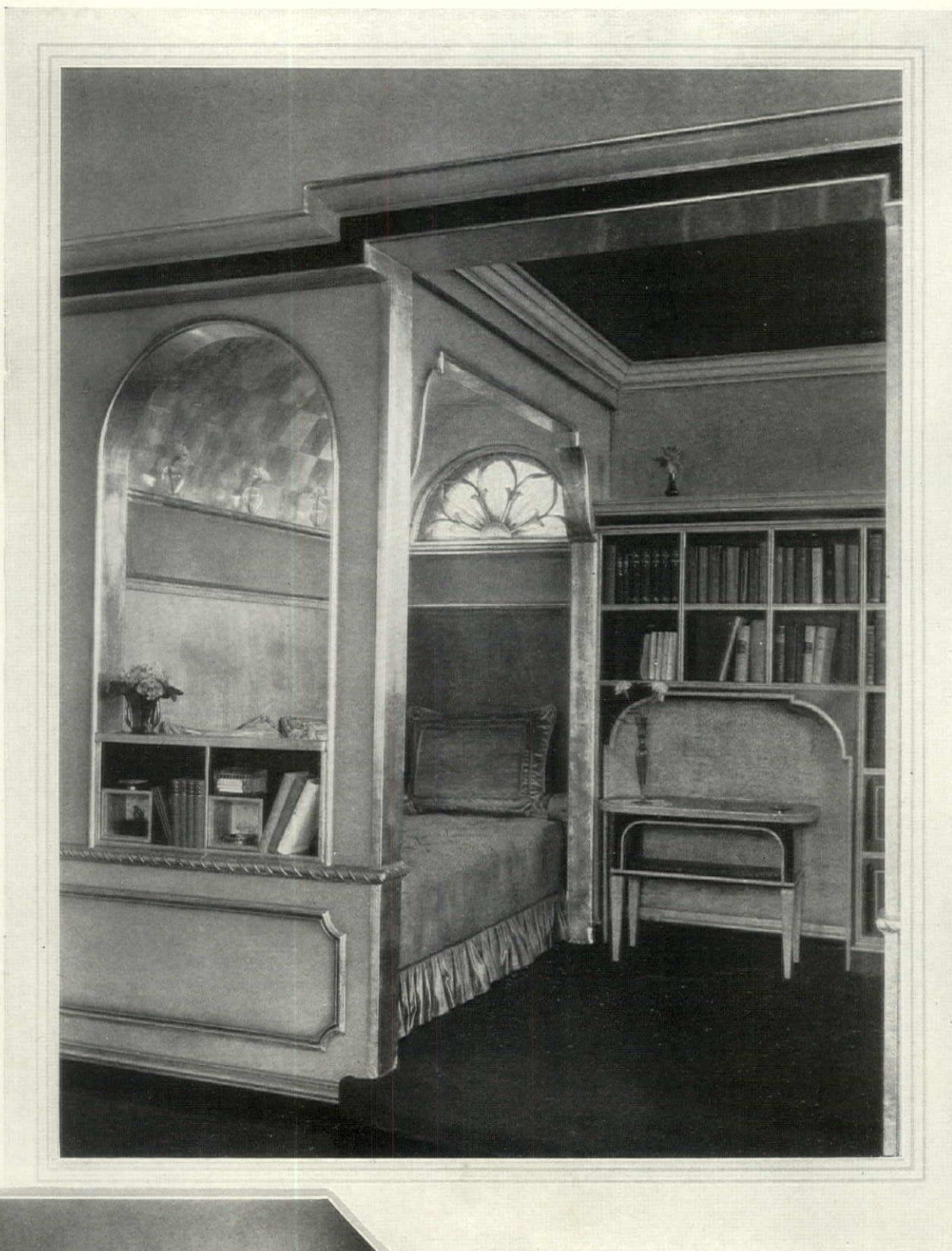


Tebbs & Knell

The modernist rooms in the portfolio this issue illustrate the decorative as well as practical aspects of built-in furniture. Above and on the opposite page are views of a pent house studio in a New York City apartment. The book case and the desk are black lacquer with ivory moldings; the walls above the shelves are blue

A living room in the same apartment has sky-blue walls surmounted by a frieze of brown satin outlined with silver moldings. The lights here are concealed in the lower portions of small decorative wall niches which are lined in silver leaf and hold crystal vases containing living flowers. Lucian Bernhard was the decorator





Tebbs & Kneil



The other end of the alcove of the studio shown on the opposite page contains a built-in bed covered in gray velvet. The ceiling of this niche is finished in silver leaf and lights are concealed behind a molding which is also used to hold three vases of fragile bright blue glass—a vivid color note against the gleaming background

The walls in the outer portion of this studio room are lemon yellow with moldings and niches finished in silver leaf. The ceiling here is of peach color over a black and gray cornice, and the rug is black. The walls and curtains of the conservatory beyond are a soft sea green. Lucian Bernhard was the decorator of this apartment

TEN DON'TS IN DECORATION

Ten Well-Known Decorators Outline Ten Things Not to Do in

The Ten Main Branches of Decoration

IF YOU ARE A MODERNIST

PAUL CHALFIN

Don't ask everybody if modernist decoration has come to stay. It has been here for forty years and its feet are firmly implanted in American soil.

Don't bow down to everything French. We are tactless to import French Modernist furniture for the Modernist homes of Frank Lloyd Wright.

When casting about for the clue of self-expression in Modernism, don't be intrigued by the triangle on the drafting table—modernism is more than triangles.

When I was a child, I was given tools in the stable-loft to change barrels into chairs, and piano cases into kitchenettes. Don't mistake the same complex for a salutary sign of "modern" if you feel like making a lamp from your carburetor.

Often I have sat in front of country stoves and wondered what prompted these nickel cadenzas. When the furnace first imposes its sublime expressionism upon you, don't carry the decoration of the cellar into the living room—calling it Art.

The shark, the snake, the zebra and the plush horse have a strangle-hold on Paris fashions. Don't place jute bagging, wire glass and corrugated zinc among the as yet unsighted riches of Nature.

Don't use silver walls. They are only leaden walls in abeyance.

When one stroke of lightning in black on two scarlet screens constitutes your hostess a Modernist, don't go home and with two strokes of lightning try and be one yourself.

Finally—do look with an open mind into "this thing". The available antiques are now ninety percent fakes. Jacobean houses and Spanish villas in these parts are durable scenery, with good plumbing. Shortly we shall outgrow the one's sham, and the other's show. We have grown a new appetite and a new courage for the future.

Don't huddle up against the past. "Love it and leave it alone".

CONSIDER THE COLOR SCHEME

ELEANOR McMILLEN

Don't use colors which are antagonistic to your temperament.

Don't make use of light-absorbing colors in dark rooms.

Don't use brilliant colors over too large an unbroken area, lest they be overpowering.

Don't introduce color combinations which do not conform with the laws of color harmony.

For twenty-five years the interior decorating pages of House & Garden have endeavored to feature rooms furnished in accordance with the principles of distinguished decoration. This policy of suggesting by means of text and illustrations the right way of doing things is continued in the present list of "don'ts", only in this instance the subject is approached from an entirely new angle—through the negative. Believing that a knowledge of what not to do in the beginning will save endless worry and mistakes later on, House & Garden has asked ten decorators, five men and five women, to each outline ten "don'ts" in one particular phase of decoration.

Unless the openings in a room are fairly evenly spaced, do not use contrasting colors in walls, woodwork and doors.

As textiles play an important part in the color schemes, don't use fabrics which may be beautiful in color but have an unpleasant effect on the other textiles in the room.

Don't use textiles which may be the proper color but are wrong in texture. Texture is as important as color.

Another important thing to be considered in selecting a decorative scheme is values in color. Don't disregard values as they are as important as color.

Don't disregard exposures and reflected lights when choosing colors.

Don't forget that the distribution of various colors is important. No successfully complete room has equal areas of two colors.

CHOOSING AND HANGING PICTURES

ELIZABETH AVERELL ROGERSON

Don't hang pictures all over your house and on the bathroom door. A painting is a carefully organized symphony in color and should be accorded the same deference as a rare jewel.

Don't buy a picture because the artist is a friend of yours without determining his ability. A work of art is a good financial investment and should be subject to the same scrutiny as stocks and bonds.

Don't put off too long the purchase of pictures. Even children should be encouraged under wise counsel to collect.

Don't buy or hang a painting that is unsuitable in character, size, color or design for the room in which it is to be installed. Works of art lose much of their interest in discordant surroundings.

If you can't afford the best, don't have your portrait painted by an inferior artist.

Don't hesitate to secure the advice of the

artist who paints your portrait as to where to hang it and how to light it.

Don't be afraid to purchase pictures by American artists. Some day the best of them will be "Old Masters".

Do not fail to get expert advice when purchasing pictures so that from the beginning your collection may be intelligently formed.

Don't forget that the artist needs and deserves your appreciation and support. You have the possibility of becoming not only a possessor of works of art—but in the larger sense—a patron of art.

Don't hang a picture where it must be artificially lighted if you can possibly hang it where it will be daylighted; where it will be spotlighted if you can give it diffused light; with glass where it will reflect the pattern of windows and room furnishings.

THE BACKGROUND OF A ROOM

HENRY F. BULTITUDE

Don't ask what is being done now in decoration. Express your own thought and get the best practical aid you can to help carry it out.

If you employ decorators, do not let them carry out their pet ideas. It is your environment that is being created.

Don't produce bizarre effects in the background that submerge both furniture and occupants.

Don't say this room shall be papered and that one paneled without considering the purpose of the interior in question, and the type of furniture to be used.

When planning a room, don't be mesmerized by the term "period". Create an environment satisfactory to yourself.

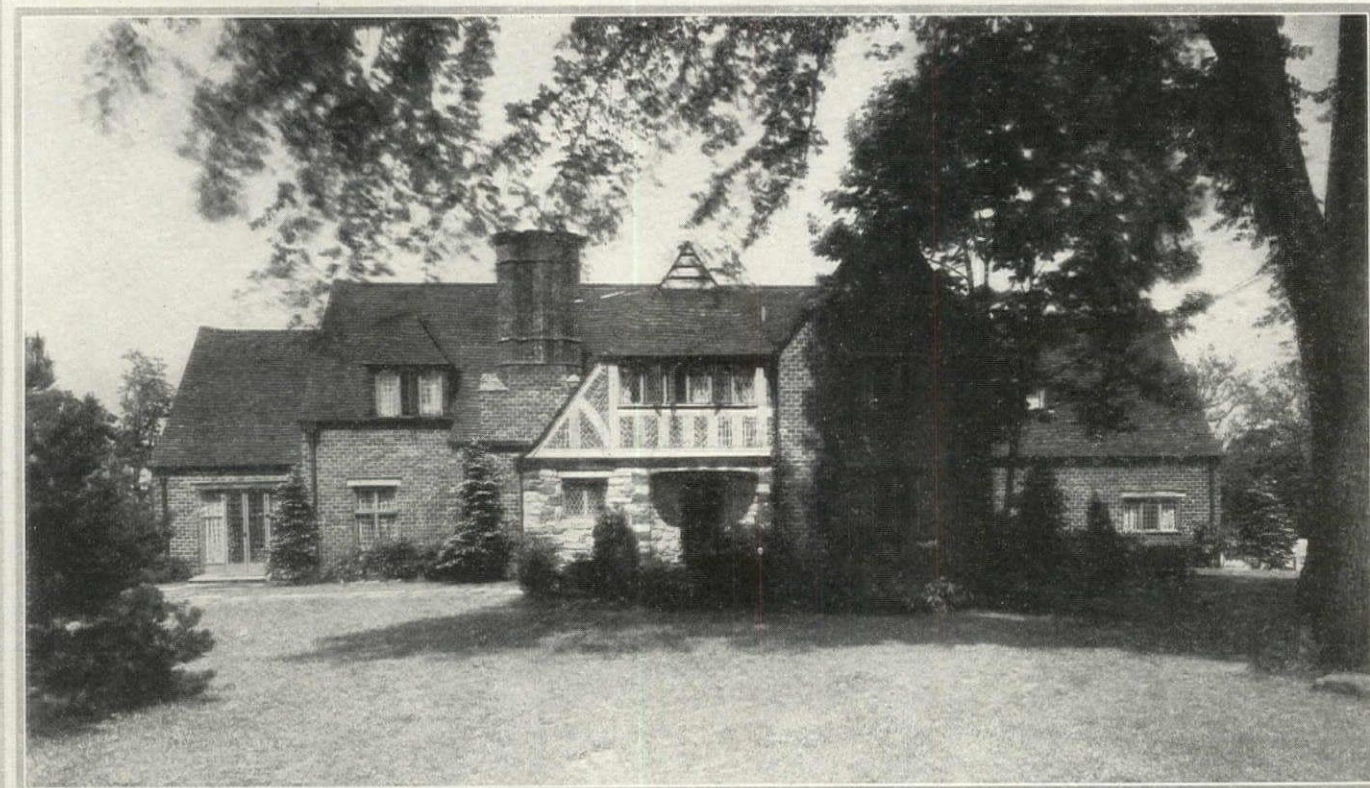
Mahogany should not be used for paneling. It is almost never satisfactory unless so toned down that it looks like something else.

Don't use wall paper because it looks pretty, but consider its effect in relation to the other furnishings in the room.

Because green is much used in decoration, don't say green rooms are ordinary. A good thing is worth doing often—but only if it suits your requirements.

Remember that both walnut and oak make a good background for furniture of these woods, but should not be used with the delicate mahogany furniture of the 18th Century. A painted, papered or fabric background is best suited to mahogany.

Don't forget all decoration has a
(Continued on page 132)

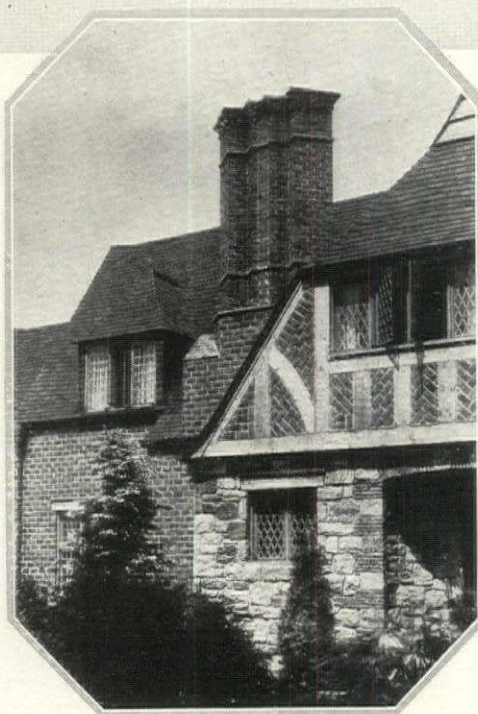


John Wallace Gillies

Great freedom in design and materials is allowed for houses built within the price range of this article. The home of John Slattery at Bronxville, N. Y., is an example

WHEN the home building budget permits an expenditure of \$35,000 to \$40,000 for the house alone—perhaps \$55,000 to \$60,000 in total for the entire estate—it may be safely said that luxury considerations begin to take predominance over the more purely practical matters in the mind of the average prospective owner. Unless space requirements are exceptional, this expenditure will provide for all normal family needs, with facilities for modest entertaining. No longer must the utmost care be exercised to control design and specifications lest the budget be exceeded without provision of the really essential elements. Obviously if \$15,000 to \$20,000 will build a comfortable, attractive home, and it most assuredly will, doubling the expenditure permits a freer choice of design, materials and equipment, and admits of a broader expression of individuality in a house of equal or even somewhat greater size.

This very fact, this greater freedom if you will, is oftentimes a stumbling block, especially to those who establish their budget limitations at \$35,000 to \$40,000 for the same reasons others limit their home building investment at \$15,000; that is, because it is all they can logically afford to spend out of their savings or maintain on their income.



A close view of the entrance gable shows an interesting treatment which has been achieved through the use of stone, brick and half-timber. Lewis Bowman, architect

HOW MUCH HOUSE FOR YOUR MONEY?

*Costing from \$35,000
to \$40,000*

C. STANLEY TAYLOR

There is indeed for most home builders a vital reason why cost estimates should not be exceeded, whether all of the funds go for necessities or a part of them for luxuries. The feeling that the budget is large enough to permit a broader range of choice in design and construction matters merely shifts the cost problem from controlling the expenditures for necessities to keeping the total expenditures for luxuries down within reasonable bounds.

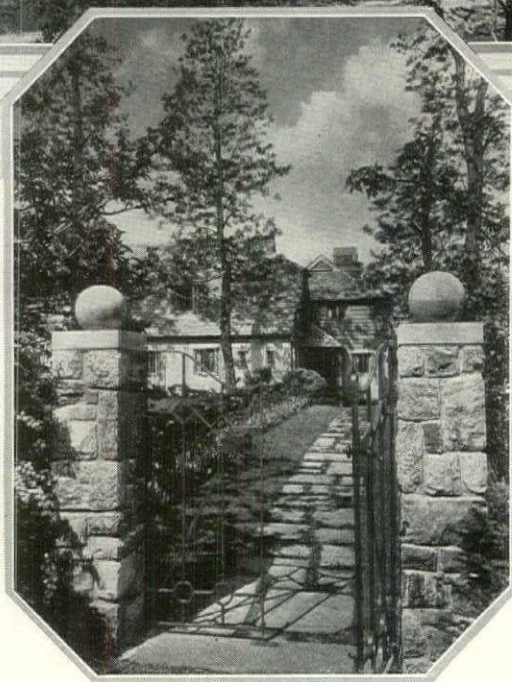
This diversity of design, construction, equipment, and finish is sufficiently broad when considering homes within the present price range to make it difficult to specify what can and what cannot be had in a home of this value. Any one of a number of expensive details may be incorporated if other things are sacrificed. One family may go in for luxuriously appointed baths, another for a paneled living room, another for an unusual architectural effect. When two important members of the family have contrary ideas—and expensive tastes—the budget may be in real danger of being seriously inflated, or else there may be need for a family compromise to save the situation.

Perhaps the most important matter to keep in mind in any home building enterprise—important at least until the invest-



S. H. Gottscho

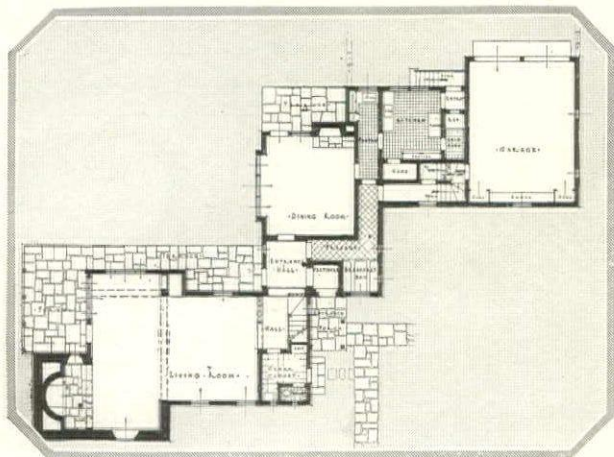
ment aspect of home owning can be wholly neglected—is that of consistently developing the house in all details without undue emphasis on special features of extreme individuality, approaching eccentricity. Real estate values are based on averages; that is, the market value of a home depends upon its appeal to the tastes and desires of the typical home owner capable of buying a house within the given price range. A forty thousand dollar home in which twenty thousand dollars has been spent for fine paneling, at a corresponding sacrifice in space and accommodations may only have a twenty to twenty-five thou-



sand dollar value on the market, unless the seller can wait to find a purchaser who not only wants the fine paneling but will pay its real cost to secure it.

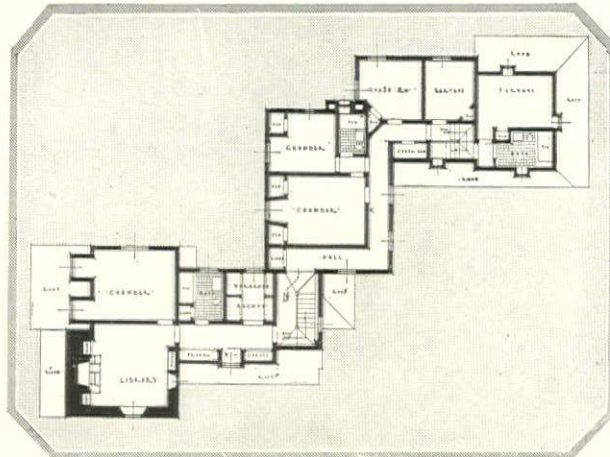
Thus a well balanced home retains its market value longest for it has the widest appeal. A false front, hiding shoddiness, is only slightly worse from a real estate viewpoint than a commonplace exterior concealing some element of luxury within. Though a home may be built without a conscious thought of ever selling it, necessity or desire may alter the situation completely; a circumstance altogether too

(Continued on page 148)



Although a rambling house costs more than one symmetrical in plan, this one was constructed for between thirty-five and forty thousand dollars

Photographs and plans on this page are of the residence of F. T. Lyons at Port Washington, Long Island. Wesley Sherwood Besell was the architect



DATA ON MATERIALS AND INTERIOR FINISH IN THEIR RELATION TO THE COST OF BUILDING

SPACE LIMITATIONS

The first step in determining how much house can be had for from \$35,000 to \$40,000 is taken by adopting a unit cost per cubic foot of volume appropriate to the style of house, and its general quality of construction as outlined in these reference pages and the accompanying articles, and determining the space and volume limitations from the table below.

	\$35,000	\$37,500	\$40,000
	Cu. Feet	Cu. Feet	Cu. Feet
50¢	70,000	75,000	80,000
60¢	58,400	62,500	66,750
70¢	50,000	53,600	57,140
80¢	43,800	46,875	50,000

To a considerable degree the success of a home building venture depends upon maintaining a careful balance between the several basic elements, to the end that there shall be a consistent quality throughout, without sacrificing sound construction to obtain luxuriously extravagant finish and without neglecting the interior treatment for the sake of having an expensive architectural style or unusually elaborate mechanical equipment.

In the following paragraphs are given suggestions for the selection of materials and interior finish appropriate to various price ranges, from 50¢ to 80¢ per cubic foot. These suggestions, studied in connection with the data given in the two preceding reference pages, will serve as an approximate guide to the type of house that can be had for a given expenditure.

50¢ TO 60¢ PER CUBIC FOOT

Floors: Important living rooms, first grade (clear) hardwood strip flooring or chemically treated blocks in parquet patterns; also highest grades of resilient flooring such as rubber or cork composition tiles. Second floor rooms and service parts in lower grades of hardwood or cork compositions in sheet form. Bathrooms and possibly kitchen in tile or in resilient flooring materials.

Walls: Plastered walls throughout, except limited amount of tile wainscoting in bathrooms. Walls papered or painted, with limited paneled effects using wood moldings over the plaster. Antique plastered effects in living rooms through use of plastic paints in simple textures.

Ceilings: Plain plastered ceilings throughout; possibly limited use of plastic paints for special textures in one or two rooms. Ceilings tinted.

Woodwork: Standing trim (door and

This is the last of three reference pages devoted to the major factors that affect the cost of home building in the higher cost ranges discussed by Mr. Taylor in his series "How Much House For Your Money". The preceding reference pages discussed the influence of architectural style and types of construction, and appeared in the July and August numbers.

window casings, baseboards, picture mold, etc.,) mostly stock designs in soft woods suitable for painting. All trim of simple pattern, cabinet work in stock patterns only and reduced to a minimum.

Special Features: Fireplace mantels, built-in cupboards, kitchen and pantry closets, stairways and banisters, etc., all of stock pattern or very simple design.

Hardware: Good quality of hardware in simple and inexpensive pattern. Wrought iron if any, of stock types.

Lighting Fixtures: Simple and inexpensive stock fixtures in bedrooms and service parts, selected stock fixtures for living rooms.

60¢ TO 80¢ PER CUBIC FOOT

Floors: Best quality hardwood strip or wide plank flooring, or chemically treated blocks; also resilient flooring materials (rubber or cork composition) and hard masonry composition resembling quarried stones in special areas, such as entrance halls, breakfast rooms, etc.; tiles for special areas and in baths and kitchens.

Walls: Plastered walls throughout, except tiling in baths and kitchens; some panelling in one or two living rooms. Painted and enameled work over textile base; high quality papers, glazed and antiqued if desired; antique plaster effects in plaster or plastic paints, with occasional parge ornamentation. Limited use of decorative tile work in Mediterranean style living rooms.

Ceilings: Plain plastered ceilings with simple cove moldings in upper floors; plaster ceilings with applied ornamentation or parge work in living rooms. Also beamed ceilings, using solid or built-up wood members or compositions of similar appearance; well developed wood or plaster cove moldings.

Woodwork: Standing trim in second floor mostly stock design for painting. Living rooms specially detailed in hard woods for painting or natural finishes.

Special Details: Mantels, bookcases, cupboards, window seats and other built-in details specially designed or in selected stock patterns where suitable.

Hardware: First quality hardware in stock patterns throughout; occasional wrought-iron or bronze pieces made to order.

Lighting Fixtures: Selected stock fixtures for second floors and service parts, with stock or custom made fixtures for living rooms.

OVER 80¢ PER CUBIC FOOT

Floors: Same as above, permitting use of more expensive woods, and freer use of tile and quarried stones. Tiles throughout baths, kitchens, laundry, pantry, etc.

Walls: Similar to preceding price range, with greater use of paneling, carved woodwork, and fine craftsmanship. Greater use of tiles throughout baths and in service rooms; more extensive use of stone and tiles for trim and special decorative details.

Ceilings: Vaulted and groined plaster ceilings in one or two important areas, with decorative plaster-work freely used. Also ceilings beamed in solid timbers, with or without polychrome decoration. Reproductions of period ceilings of all types.

Woodwork: Specially detailed trim in all but purely service areas, with some carving or composition ornamentation. Fine cabinet work in all built-in details.

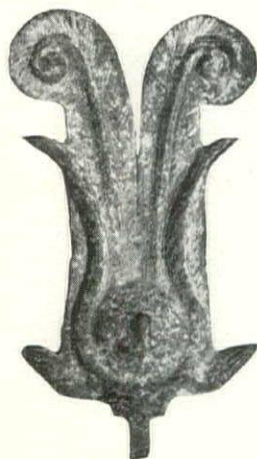
Special Features: Carved and cut stone or composition fireplaces and overmantels, fine cabinet work in stairways, including curved flights, ornamental grilles in metal or carved woodwork in doorways and windows, and concealing radiators, etc.

Hardware: Similar to preceding price range, permitting more extensive use of custom made units where stock patterns are not adequate.

Lighting Fixtures: Important living rooms provided with fine solid bronze, wrought-iron, crystal, and other types of specially made fixtures; high quality stock patterns elsewhere.

VARIATIONS IN COST

As noted at the beginning of this series of articles, costs have been based on Metropolitan New York averages, representing probably the maximum construction cost area of the country. In other large cities these prices will usually prevail but may be considered conservatively high. In smaller cities and large towns where building costs are known to be lower, the figures here used may be reduced 10% to 15%. In rural areas up to 25% may be taken from these figures, or the cubic foot volume limitations may be correspondingly increased.



An early Egyptian copper camel amulet, representing the feather of Maat, who was the ancient Goddess of Truth

COLLECTING HARNESS BRASSES

For An Amusing and Inexpensive Hobby Try Martingales

And Other Horse Adornments

DOUGLAS LEECHMAN



Each British regiment had its own device set on martingales, as witness this heraldic stag

IT is a matter for much rejoicing when one hits on a hobby which is not already "done to death" and when it is, at the same time, a hobby of considerable interest in itself, the rejoicing is prolonged. Such a hobby is the collecting of horse brasses.

Horse brasses are ornaments or amulets cast in brass and used in the decoration of

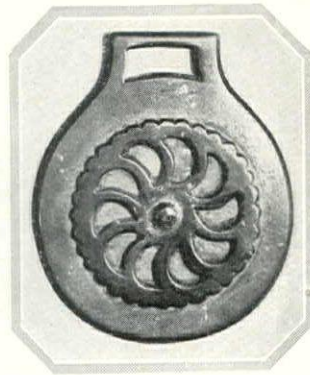
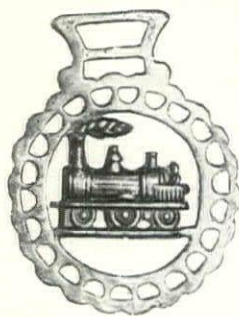
horse harness. They have been in use for many centuries in Europe and the Near East and were introduced to North America, in all probability, as early as the horses themselves. Whether the Spanish conquistadores used these amulets or not, remains to be discovered, but they were certainly to be seen soon after the arrival of the Pilgrim Fathers.

Originally their purpose was to keep away the evil eye and all other undesirable occult influences. Nowadays they are purely ornamental, or is it just possible that some old teamster would regard the loss of one of his brasses as prophetic of some ill luck in store for him or for his horse? In Egypt and in Asia Minor, where they are used very extensively on horses, donkeys and camels in conjunction with large numbers of blue beads, their magical purpose is considered to be the essential one, and their decorative effect is of quite secondary importance.

These ornaments are referred to

in the Bible, in the eighth chapter of the Book of Judges, which is said to have been written about the year 1450 B.C.; it is known that they were used in Roman times and I believe that there is a reference to them in Chaucer. Their history since then is practically continuous. In England, they are still in daily use, and a horse fully decorated for the cart-horse show will carry as many as eighteen brasses on his face-piece, martingale, saddle and traces. A special form, known as a "terret" or "flyer", is worn on top of the horse's head and is considered to be a conventionalized remnant of the stately plume which was worn by all the war-horses of the Middle Ages.

Martingales were originally believed to protect animals from harm. In the example below mythological half-moons encircle a locomotive and form a solar disc



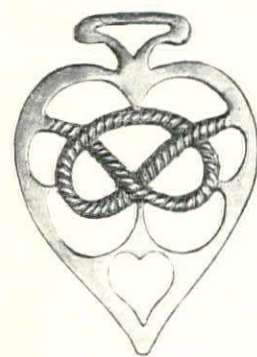
A crescent holding an eight-pointed star was one of the oldest of designs that were used for these harness brasses

It is in the designs used, that the early magical significance of the amulets is most apparent. Fundamentally nearly all of the fifteen hundred odd varieties which are estimated to exist trace back to the sun's disc, to the crescent moon or to the conventional heart, each of which is a symbol of magical influence according to folklore. A large proportion of the brasses are circular in shape: this is the solar disc; very frequently, a smaller circle is cut out of the upper part of this disc, leaving a crescent below, in which case we have both the sun and the moon symbols combined in one amulet. Sometimes stars are used and occasionally we see purely geometrical figures.

In certain parts of England, especially in Kent, we find that the brilliantly polished amulet which the horse wears on his face-piece is still referred to as a "sun-brass" and it is worthy of note that various shining and glittering objects have often been held to have especial occult powers; thus we have the use of quartz crystals by primitive medicine men to hypnotize with; certain spiritualistic manifestations cannot, it is said, take place except in subdued light; ghosts have to return to the abode of shades with the coming of the light of dawn; and so

(Continued on page 140)

In the example at the left the brass sun disc is decorated with the conventional wheel form executed in white metal



The Staffordshire knot set inside a heart form was the local expression of one British saddler

A GLOSSARY FOR PORCELAIN COLLECTORS

*The Second of Two Articles Which Outline the Various Kinds,
Places of Manufacture, Processes and Objects*

MR. AND MRS. G. GLEN GOULD

PORCELAINS are the aristocrats of china, and admittance to their exclusive circle demands a certain *savoir faire* which is indispensable. Glazes, colors, designs and processes were considered in the August number of *House & Garden*. Among the other things one ought to know are the names of objects and the differences between those from East and West—that is, the oriental wares and the European, and the American as distinct from both.

Here are the passwords that admit one to portals always open to the magic of an understanding of the beauty of this superlative work of the potter, which has passed its trial by fire and not been found wanting.

A jour—Pierced designs in openwork, minutely achieved in 18th Century Chinese porcelains and very popular in bolder patterns in Europe and America.

American—Porcelain was produced in the Federal period, early 19th Century, at Jersey City; Philadelphia; East Liverpool, Ohio; Baltimore; Bennington, Vermont; Greenpoint, Long Island; and Trenton, New Jersey. Dinner ware, busts and Parian groups were made, together with other ornamental wares, many of them curious. Much English china was used in both the Colonial and Federal periods, including sprigged and luster ware, blue and white china, and rustic wares like those decorated in "lavender and straw."

Basketwork—Imitates weaving and was popular in ornaments or fancy dishes for the table in the 19th Century.

Beaker—A wide-mouthed vase or a tall drinking vessel.

THREE COUNTRIES

Beleek—English, a pearly lustered ware, glazed, with a fine Parian body washed with metallic luster and fired at low heat. Similar lusters used in France and Germany in the mid-19th Century.

Berlin—Meissen workmen perfected porcelain in the Royal Prussian works, 1750. Notable for modern crystalline glazing.

Blanc de Chine—Plain white china, pure white or of yellowish, bluish or greenish tinge; used in ornaments, statuettes, incense burners, perforated dishes or utilitarian pieces. Chinese models were followed at Chelsea, Meissen and St. Cloud.

Bow—English, mid-18th Century; early used American Cherokee clay called *unaker*, later made bone china. The prod-

uct is similar to Chelsea and Derby, as workmen went from one pottery to another. Mark, an anchor and dagger.

Bristol—English, about 1770 to 1781. Bristol enameled ware imitated Dresden, even to the mark. Very hard milk-white body. Specialized in oval and round plaques with flowers and foliage in full relief; finer than Derby floral biscuit work. White or colored statuettes; hexagonal vases in Chinese style, covered or uncovered, necks plain or perforated; relief ornament; salmon scale grounds. Beautiful table services; later made thin cottage china with scattered bouquets and festooned ribbon borders.

AN ITALIAN WARE

Capo di Monte—Italian porcelain and pottery, 1736-1821, and modern reproductions. Early imitated Japanese pottery; later made soft paste porcelain; table china was fine, transparent and of almost eggshell thinness. Ornamental wares designed with forms of sea life: shells, seaweed, coral, etc., naturally colored, conspicuous for red coral handles; figures of nymphs and cupids painted in natural flesh color by stippling. White bisque bas-reliefs and statuettes. Sèvres was later reproduced at Buen Ritiro where the Capo di Monte tradition was followed until 1812.

Cauldon—English, early 19th Century; bone china with rich luscious glaze and fine color decoration, noted for purity of body and general excellence.

Celadon—Chinese. A decorative type of both porcelain and pottery in large vases, plates and plaques, plain or decorated with incised patterns or molded ornament, the glaze colored in tones of gray and green, crackled or clear; largely exported in Middle Ages throughout the world. Known to old Portuguese traders as *Martabani*, from the Gulf of Martaban, Burma, from a town on which gulf it was re-exported. The name Celadon was given to it by the French from the gray-green costume of a rustic lover in a popular 17th Century romantic play. An opaque blue-green or blue-gray is the color most prized, sometimes called *Kimuta* by the Japanese, from a famous mallet-shaped vase of this tone. Sung celadons in shades of blue-green to dove-gray show softness of color because the glaze is not transparent. They have great charm of shape, glaze and decoration. Ming celadons have a more glassy glaze, in the same colorings. The

Ying ch'ing yao is most highly prized for its misty blue glaze, very thin and translucent, in a sugary white, or thick and opaque; tones vary from white with a blue tinge to a light blue. This ware was formerly accredited to Korea. Chinese poets praise the *Ju yao* as, "Blue as the sky after rain, clear as a mirror, thin as paper, resonant as a musical stone of jade."

Chelsea—English; early wares, made in the mid-18th Century, show moon-like disks of greater translucency than the rest of the body. Later they resemble the bone china of Bow. Oriental and Continental wares were copied, in the early period, even to their marks. First they imitated the French and later the German. From 1760-65 the productions approached in fineness the cabinet pieces made at Sèvres. There was an artistic decline from 1780-90 with an indiscriminate use of gold.

The early Chelsea mark is a relief anchor in a raised oval. Later the anchor is in gold and colors, or an encased triangle is used with "Chelsea" in script below it. Chelsea was widely noted for its ornamental figures and groups, which were gilded and colored in vivid hues of apple-green, turquoise, *bleu de roi*, etc., and the claret color for which it was famous. William Duesbury, the painter, owned both the Chelsea and the Derby works in 1769 or 1770, and the Bow works six years later. Chelsea-Derby ware was produced during his joint ownership of the two works.

SEVERAL CHINESE KINDS

Chinese—Names are derived from ruling dynasties: T'ang (618-906), Sung (960-1277), Chin (1115-1260), Yüan (1277-1368), Ming (1368-1644); or from Emperors of the Ch'ing Dynasty like K'ang Hsi (1662-1723), Ch'ien Lung (1736-1796), and Chia Ch'ing (1796-1821).

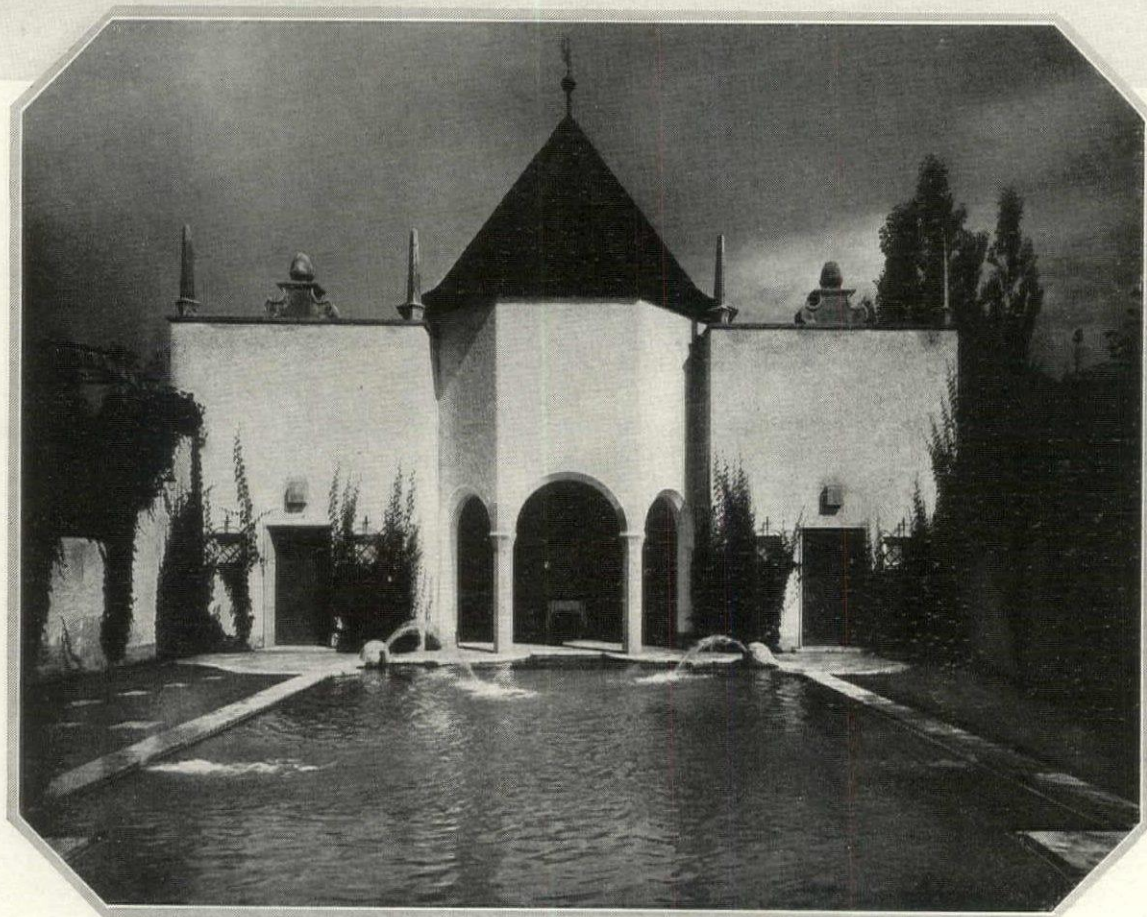
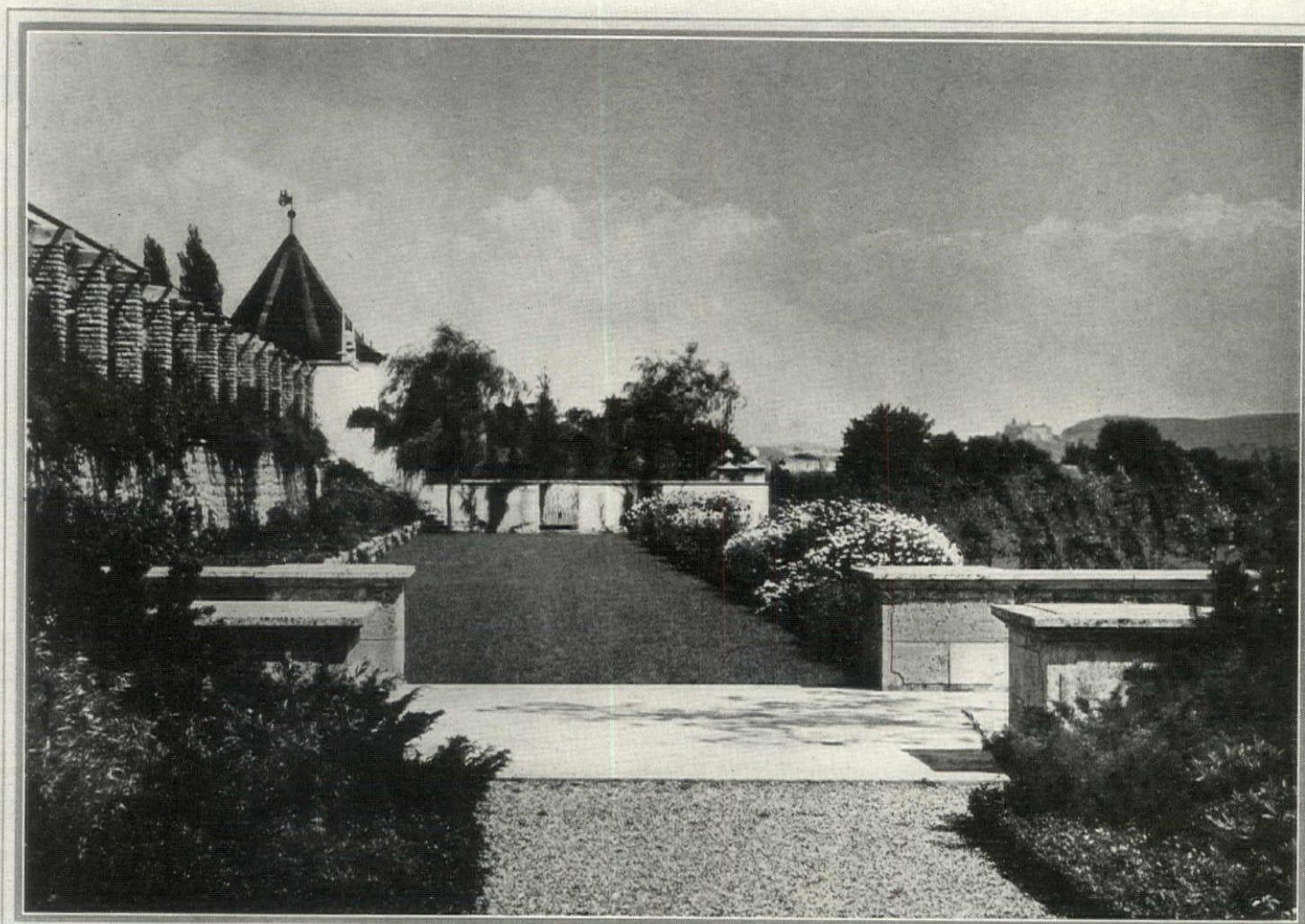
Early Chinese porcelains were white glazed or colored like celadon. T'ang porcelain has graceful outlines and noble forms. The poet Tu says of the porcelain of Szechuan: "The fine white bowls surpass hoar-frost and snow." Sung wares show greater refinement of body, a wide range of glaze colors in monochrome, depth of glaze and heightening of color; simple shapes; principal varieties are Chün, Kuan and Ting wares. Chün wares were made at Chün, Hunan Province; the glaze is
(Continued on page 156)



A GARDEN AT KULMBACH

In Germany the Modernist taste has found its way into garden design, and has proven pleasing and suitable. Here at Kulmbach, the lovely little Bavarian town near Nuremburg, is laid out this modern garden, decorated with contemporary statuary and garden structures.

P. Bonatz and F. E. Scholer, architects



One of the terraces in this Kulmbach garden, as pictured above, is supported on the front edge by a flowery bank and on the rear by a broad border backed by a vine-clad wall. Surmounting this wall is a pergola that leads to the octagonal garden house

The pool and bathhouse have been made a feature. Set between high walls, the pool has privacy. At the farther end is the bathhouse, its central pavilion flanked by dressing rooms. This shadowy pavilion affords a pleasant place for informal hospitality

CONSIDER THE LATTICE AND TRELLIS

Trellage and Latticework Have Yet to Receive the Adequate Architectural Attention Which They Deserve

HOWARD MAJOR

TRELLISES and lattices are very often of great value in transforming an unattractive home and in lending additional charm to an already attractive one. Cleverly placed about a doorway, verandah or balcony, they add interest to the character of the house, usually producing a quaint, livable appearance without ostentatious display and proclaiming the good taste of the occupants.

Further, treillage and latticework have the practical advantage of being quite inexpensive. The absence of mill-run moldings and the simplicity of component parts brings the cost far below that of other decorative measures of a similar type.

Strange to say, the trellis has been overlooked as a decorative adjunct to the house although in the garden it is frequently seen. Possibly this neglect is due to the unalluring usage to which lattice was put during the "gay nineties". As we all recall, the houses of that period were elevated several feet from the ground upon a series of masonry stilts, and the unsightly catch-all between house and ground was invariably concealed by latticed grilles. This omission of foundation walls has fortunately been allotted its site in the Victorian Graveyard, beside the cast-iron sculpture, tortured woodwork, cozy corner and other unmourned dead.

Passing over the Victorian use of lattice, we arrive at its appropriate usage in the 18th Century. Today, there is much interest in the authenticity of architectural precedent, and one would hesitate to adapt lattice to a Georgian or Spanish house unless certain of its propriety. Fortunately, there are many examples extant of the trellis employed in Georgian, Colonial and Spanish architecture.

Throughout England we see many lovely trellised doorways and balconies on Georgian residences. Some have square-headed canopies and some circular. A few have square-headed

entrances through the trellises; others have arched openings. The frames of the trellis are built of one and seven-eighths inch "square stock," arranged in a studied manner to emphasize their structure. Lattice filling the space between the frames may be as small as one quarter by seven-eighths inch, designed in a number of patterns and in a variation of scale—the scale increasing with the thickness of the lattice. The prevalent design is of diamond-shaped openings varied with square, rectangular and, occasionally, circular ones. The slats usually run diagonally, although horizontal and vertical slats often relieve the general design scheme.

In Colonial architecture the trellis was utilized for porches and summer houses rather than for entrance porticoes. As these

features had wider spans, the frame was of somewhat larger section. Occasionally the lattice would serve as a refreshing relief from the more usual balustrade. The lattice-enclosed summer house was a welcome retreat from the noonday sun.

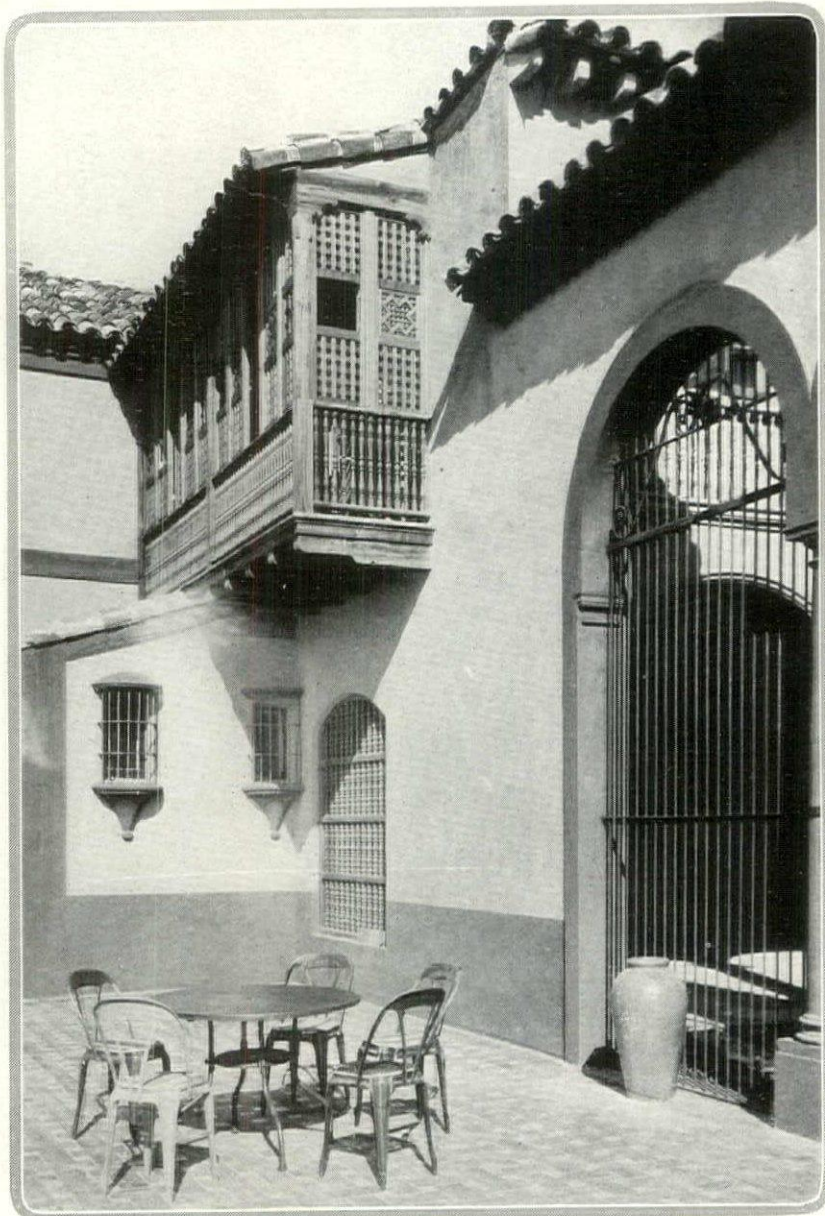
In Bermuda many 18th Century homes followed the English custom of the trellised entrance, often adding shuttered doors to the opening, effectively excluding the tropical sun. The Bermudian designs for trellised porticoes are simpler than the English, harmonizing with the naïve but delightful architecture of this tropical island.

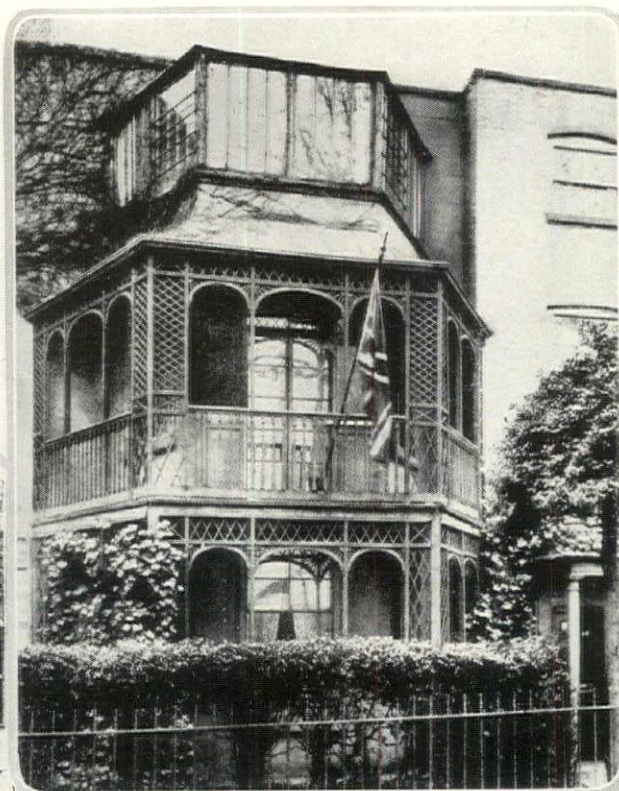
In Spain and her new world colonies lattice was employed for shutters, for projecting window enclosures and for balconies, the Spaniard desiring subdued light, circulation of air, and, above all, seclusion

for his women. The Moorish invasion left its mark, for the lattice-like architectural features of Spain reveal a decided Hispano-Moresque influence. In our Southern states, where Spanish architecture is so much in vogue, many interesting effects are obtained by the employment of this Hispano-Moresque lattice for balconies, shutters and projecting window enclosures. As these lattice frames are invariably hinged, the amount of light desired in the room may be regulated. Under a tropical sun, this is a most important feature. Because of the highly decorative quality of the lattice, expensive window hangings are superfluous and the resultant saving will pay for the lattice which, unlike curtains, does not have to be renewed every few years.

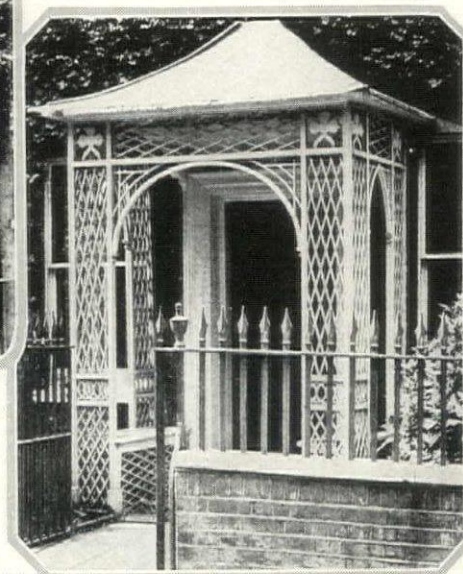
Trellises, particularly on the ground floor, offer a logical support for clinging vines. Indeed, one can hardly visualize them without such leafy adornment.

A balcony on this house illustrates an appropriate use of Hispano-Moresque lattice. Howard Major, architect

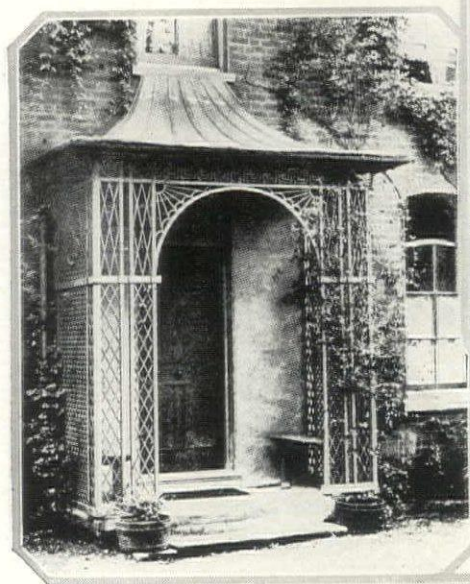




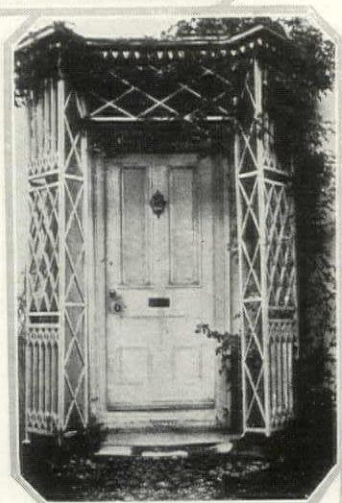
This two-storied porch of trellis and lattice on a residence at Barnes, England, indicates the variety of simple designs which may be incorporated into one composition



(Above) Similar to the trellised entrance opposite is this porch at Leatherhead, England, showing another handling of arched openings



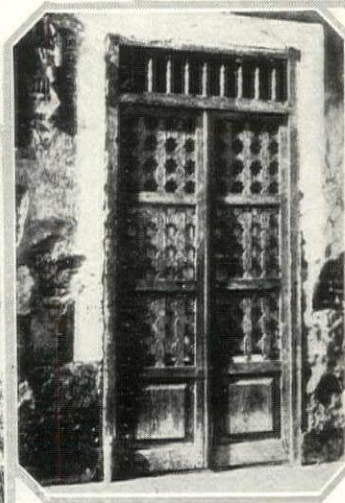
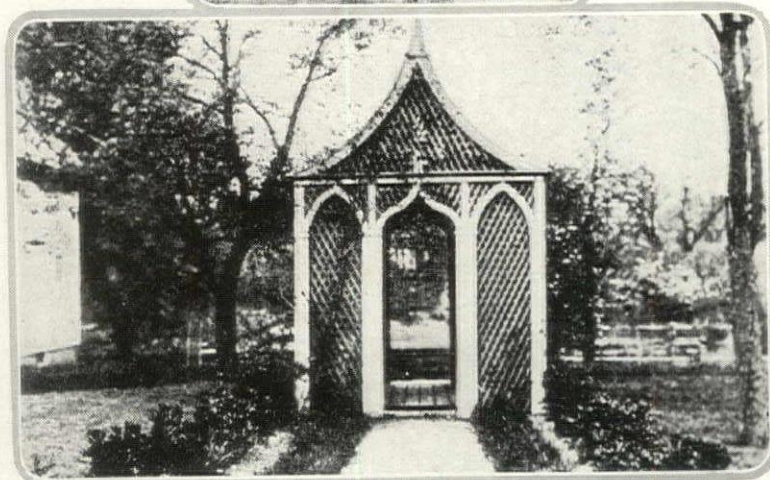
(Above) A quaint trellised entrance fronting "The Limes", Kingston-on-Thames, England, adds a distinctive interest to the main façade



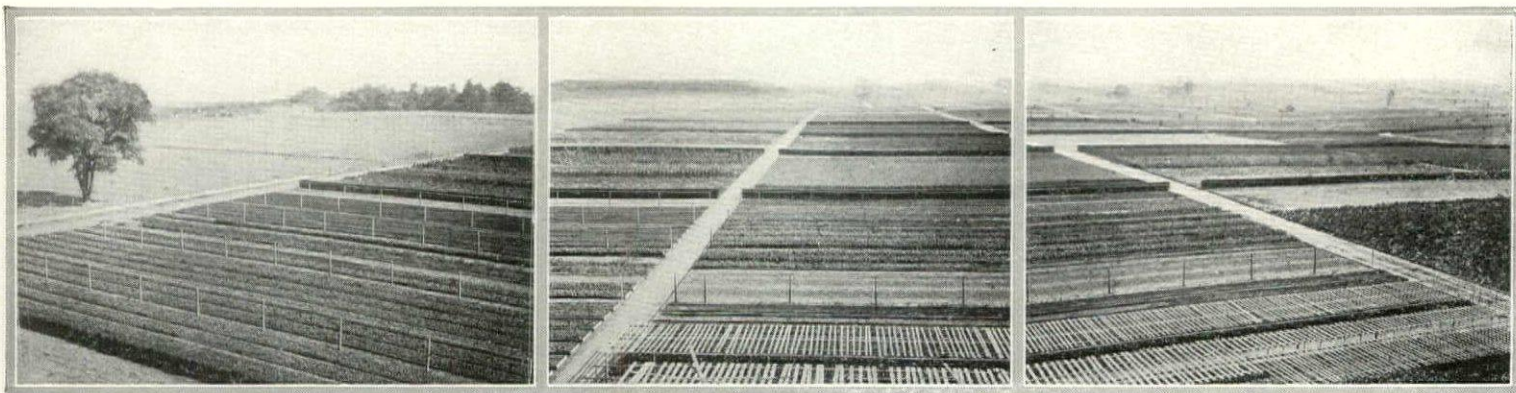
From this trellised doorway at Dorking, England, and other examples shown, an idea may be gained of the variation possible



An attractive summer house at Newburyport, Mass., offers a pleasant retreat from the direct rays of the sun while taking full advantage of the summer breezes



A shuttered doorway at Vera Cruz, Mexico, employs lattice to give seclusion and subdued light, while allowing air circulation



A panoramic view, extending across the opposite page, of part of a modern American nursery. It suggests the immense size and scope of the business which has been developed to produce good trees and shrubs for our home grounds

WHAT IS THERE BEHIND THE BUSH?

Some General Observations and Specific Facts About the Industry Which Supplies Our Ornamental Shrubs and Trees

F. F. ROCKWELL

WHEN you buy a tree, what have you?

"A plant", you say. "A bit of stem, with a few leaves on one end, and a bunch of roots on the other." Possibly it is not even that, for it may be dormant and resemble a dead stick with a few straggling fingers where the roots should be. Even if it is a growing tree—a nice little evergreen, for instance, with its feet all neatly bound up in burlap—it may seem very "cute", but after all not the stalwart specimen, shoulder high, that you had pictured in imagination when you ordered it.

Did you ever stop to think what is back of that little tree for which, it may seem to you, the nurseryman is unreasonable in asking a few dollars?

To begin with, it has probably taken from four to eight or possibly ten years to grow it. Some of the commoner shrubs may be grown in two or three years, but they constitute a class by themselves.

And if it is a comparatively new variety, it has required another five to ten years to work up a stock of it before commercial propagation for sale could be commenced.

New varieties, also, do not just happen. If it is a natural species, brought from some far corner of the world, it may represent years of adventurous exploration among the untravelled hinterlands of strange countries, possibly at real risk of life and limb on the part of the explorer. And if it be a horticultural variety—one bred by the hand of man under cultivation, or

within a *hortus*, or enclosure, as the old Romans had it—then it may be the culmination of several generations of infinitely patient work by quiet-eyed but purposeful gardeners who dreamed dreams of greater beauty, and wrought their visions out in the silken texture of a petal; or achieved the soft tint of dawn or the golden fire of a sunset in the final blending of elusive and reluctant pigments; or found and fixed new forms of foliage or character of growth, for the ultimate beautification of gardens such as yours and mine, around the circle of the world and in centuries yet to be.

And so you see, even at a cursory glance, that there is something more to this nursery business than merely "putting sticks in the ground and letting 'em grow", as some sophomoric garden writer has described it. It is not so many years ago that a visiting European nurseryman said to me:

"There are no nurserymen in America; there are only farmers—growers of Peach

trees and Privet. For the finer ornamentals you always have come and always will come to Europe. Even if they had the skill and the patience, which they haven't, your labor costs over here are too high. And it takes at least three generations to make a nurseryman!"

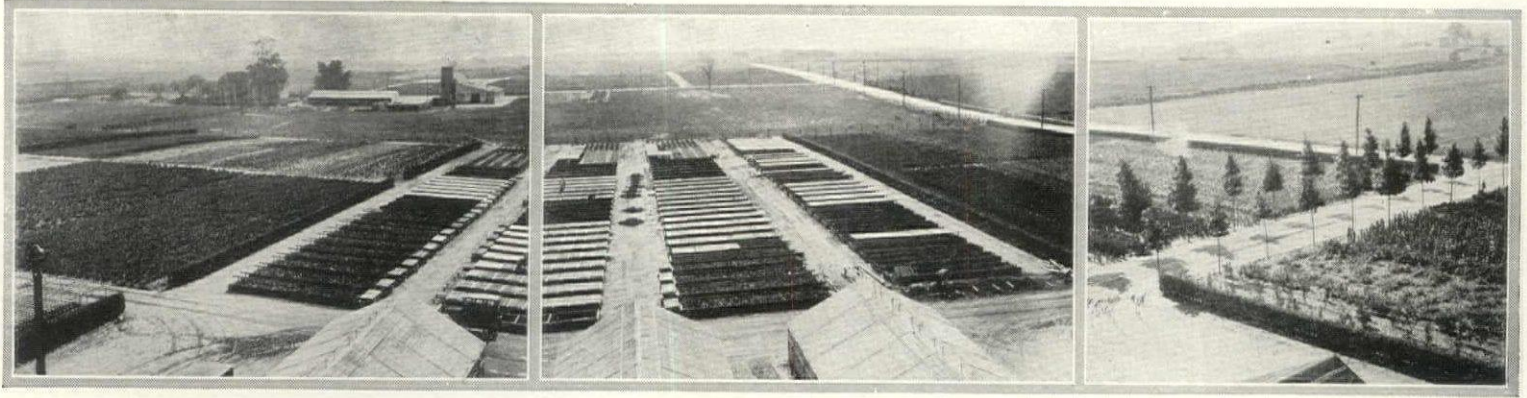
Of course, what he said was not true even then, for there have always been some real nurserymen in America. Such names as Ellwanger and Barry, Green, Hubbard, Meehan, Stark, were known around the world as well as throughout the United States. But it was a fact, of course, that in the early days fruit trees constituted the most important item in the average nurseryman's list; the varieties of Apples, Pears and Peaches offered ran into the scores, sometimes into the hundreds. And it was a fact that such ornamentals as were grown were mostly of the rough-and-ready type suited to a new and still unlaundered civilization, but one generation from the wilderness and

with little time and less money to spend on ornamental planting. American nurserymen of that period grew the easy things, because that was the type of plants in demand, and not because they were unable to grow the more difficult subjects. And they always will grow the things which are demanded of them.

Take, for instance, the list of rock garden subjects. A few years ago you would scarcely



Hybrid Rhododendrons are grown to perfection in the open by maintaining a heavy mulch all over the ground



In these large nurseries everything possible is done to insure the soundness and uniformity of the stock and to facilitate its handling. Through such a plant the material moves as smoothly and logically as in a mechanical factory

ever find a rock garden plant mentioned, except incidentally, in any but the catalogs of a few little known specialists. Today there is a rock garden list or section in almost every catalog one may pick up, and rock plants are being grown by the thousands where day before yesterday they were grown by the dozen. But the demand came first. How such demands happen to arise is interesting; we will have another word to say later on concerning that.

But the thing which more than all else disturbed my European friend was the lack of order and apparent waste of space in American nurseries. He repeated to me the story of the American nurseryman who, upon a buying trip abroad, was out in the field inspecting some blocks of stock in a Dutch nursery. His host, noticing him peering around with a rather anxious expression on his face, asked him what was the matter. The answer came—"Oh, I was just looking about for a place to drop my cigar ashes!"

The extreme neatness with which the nurseries overseas, and especially those in Holland, were conducted made this incident almost utterly lacking in any exaggeration. Naturally these men, all of whose operations, even to digging the ground for planting, were carried on by hand with painstaking care, usually in beds only a few feet wide and but fifty feet or so in length, looked askance at American growers ripping up acres with horses or tractors, planting in single rows three feet apart, running through them with horse-drawn cultivators, digging trees with machines—and burning their surplus in brush piles as big as hay-stacks! Even the wrapping of grafts, almost

a religious rite executed by life-long experts in an old-world nursery, was here accomplished on a large scale by an ingenious Yankee contraption of revolving cams and dextrous steel fingers!

But the nursery industry in America has changed, especially since the World War and the passing of the Plant Quarantine Act, which wrought cruel disaster to many of the foreign nurserymen growing particularly for the American market. Today, many of the leading American nurseries are handled cleanly and systematically enough to win the approval, even the admiration, of the experts from the other side. Indeed, several of them have ex-Dutch nurserymen as owners or managers, and in many others men with old-world training are in charge of important technical operations.

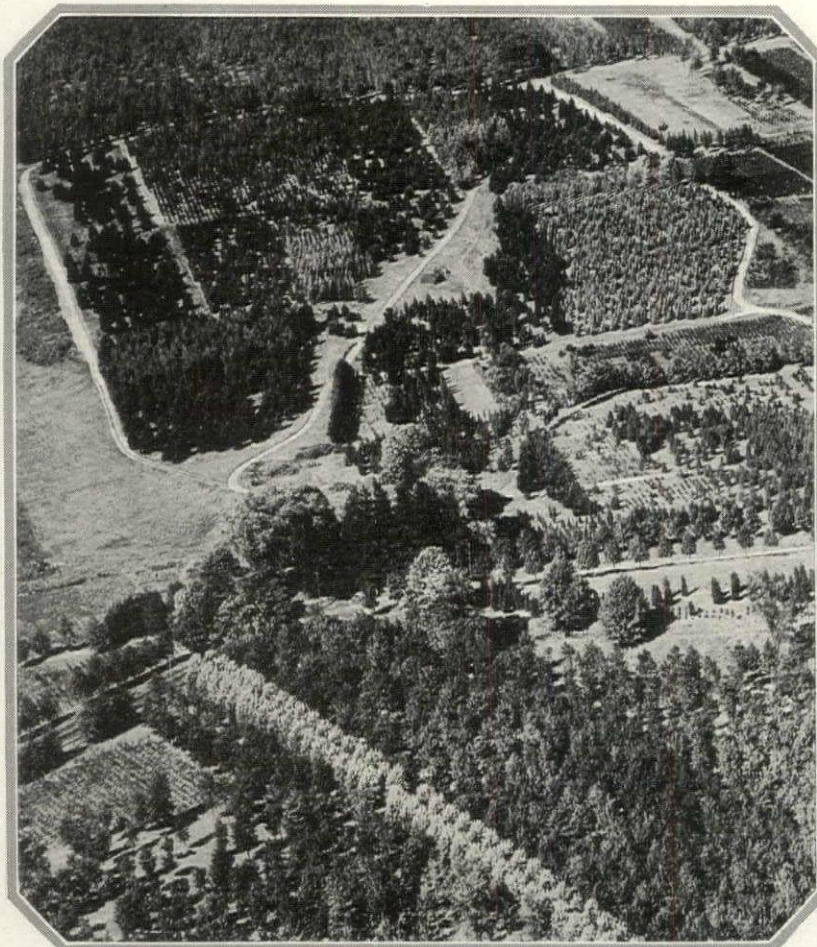
The European methods, however, have

not been transplanted to America. At best, they have been adapted. America is developing a technique of her own in the nursery industry, and both the skill of the Europeans and the American tendency to cut down or eliminate hand work have entered into it. We are now well on the road to something akin to the mass production methods which have given American manufacturing a distinct character of its own, recognized and copied the world over.

For it is the genius of American industry to do things by multiplication, where others have done them by addition. It has not been possible, and probably never will be possible, to mechanize many of the operations in plant growing, especially in the production of the finer ornamentals. Nevertheless, we are today successfully handling many of the most difficult things, plants which less

than ten years ago were not grown commercially in this country at all, on a scale which knocks the breath out of such old-world nurserymen as occasionally come to visit us and see if our latest baby industry, which they predicted would never survive the rough treatment bound to be administered to it here, is getting beyond the bottle stage.

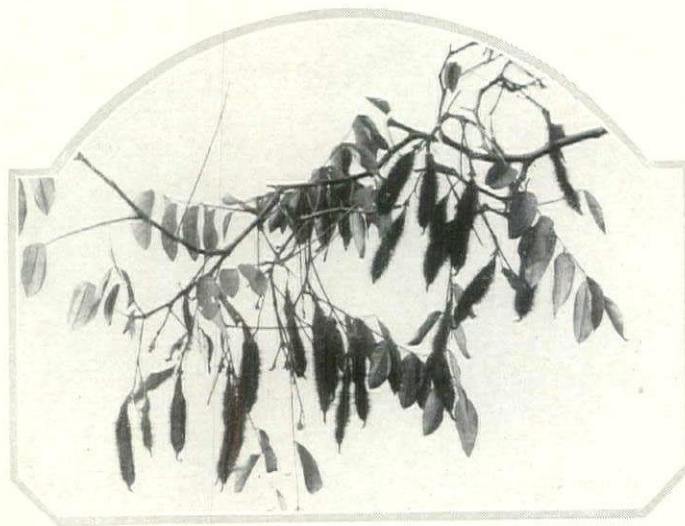
For they find such things as hybrid Azaleas and Rhododendrons, the rare ornamental evergreens, hybrid Lilacs, Japanese Maples and so on growing by the thousands where they looked for hundreds. Even the difficult Koster Blue Spruce, which refused to grow over here under the same methods employed (Continued on page 182)



Fairchild Aerial Surveys

Another type of nursery which specializes in large trees, deciduous and evergreen. Courtesy of the Amawalk Nurseries

The pod-like fruits of *Robinia Michauxii*, clothed with crimson hairs, are almost as beautiful as the pink blossoms which precede them



ROBINIAS—A NEGLECTED GROUP OF PLANTS

*Among the Locusts Are to Be Found Some of the Most
Delightful Flowering Shrubs and Trees*

E. H. WILSON, V. M. H.

Keeper of the Arnold Arboretum

THE genus *Robinia* is a small group of trees and bushes confined exclusively to North America east of the Rocky Mountains with a couple of species in Mexico. The majority are found in the southeastern United States and especially on the Appalachian Mountains. To these different species the common names of Black Locust and Rose Acacia have been given. The name Black Locust applies strictly to *Robinia pseudoacacia*, the largest and best known member of the family. The other species are usually distinguished as *Acacias* with some distinctive name prefixed. They all agree in having pinnate leaves and pendent, racemose clusters of flowers, strongly suggesting those of the *Wisteria* and often fragrant. Most of them are shallow rooting plants which thrive in poor and hungry soil. In fact, many of them will grow in almost pure sand and gravel; also they are good for planting in rocky situations. The low-growing sorts, especially the Rose Acacia (*R. hispida*), are very admirably suited for the clothing of sunny banks.

With the exception of the Black Locust, *Robinias* are not seen in parks or gardens nearly so much as their merits warrant. Around abandoned home sites in Massachusetts and elsewhere the Rose Acacia is often seen growing among coarse grasses and shrubs indicating that at one time it was a favorite garden plant. The bush sorts require severe pruning to keep them within bounds. Unfortunately, all of them are brittle and the tree sorts suffer from attacks of boring insects, but in late June

when in blossom their faults are forgiven them for no bush or tree is more floriferous or more pleasing in appearance. When the flowers are past many of them bear in rich abundance fruits covered with crimson hairs which are almost as beautiful as the flowers themselves. They may be propagated easily from root cuttings or by grafting on understocks of the Black Locust. Those species which fruit are readily increased from seed. Their one drawback as garden plants, apart from the brittleness of the branches and their proneness to attacks of boring insects, is their suckering qualities, so it is well to plant them by themselves lest in shrubbery or lawn they become a nuisance.

R. hispida, which seldom exceeds three feet in height, is one of the most delightful of native shrubs. By proper pruning it may be kept as a low bush not more than a foot high and if planted close together in a bed it forms, when in blossom, a very pleasant

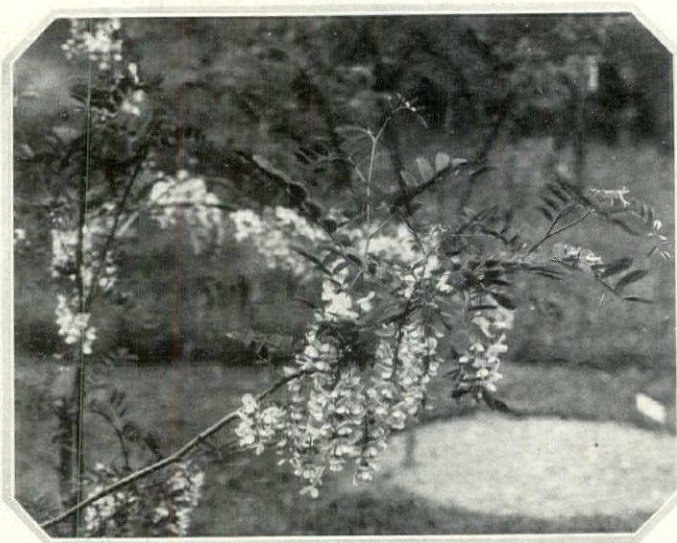
picture. Its flowers, the largest of its group, are borne many together in short, dense racemes and the rachis, flower stalk and calyx are covered with short, rough hairs. The corolla is a bright and cheery rose-pink, almost red in the bud, with a pale lemon-yellow blotch in the center of the standard. The racemes of flowers are garlanded along the entire length of the shoot and when in blossom are a gorgeous sight. The leaves are a rather pale green and almost smooth on both surfaces. For stony banks, sandy, gravelly places or among rocks there is no finer June-blossoming shrub. Like the rest of its family it suckers freely and is shallow rooting, but when planted by itself, as it should be, it is easily kept in bounds and by pruning its low height is maintained. The fruit, which is hairy and glandular, is rarely developed. It spreads and renews itself by means of sucker growths extending many feet in several directions in a single season.

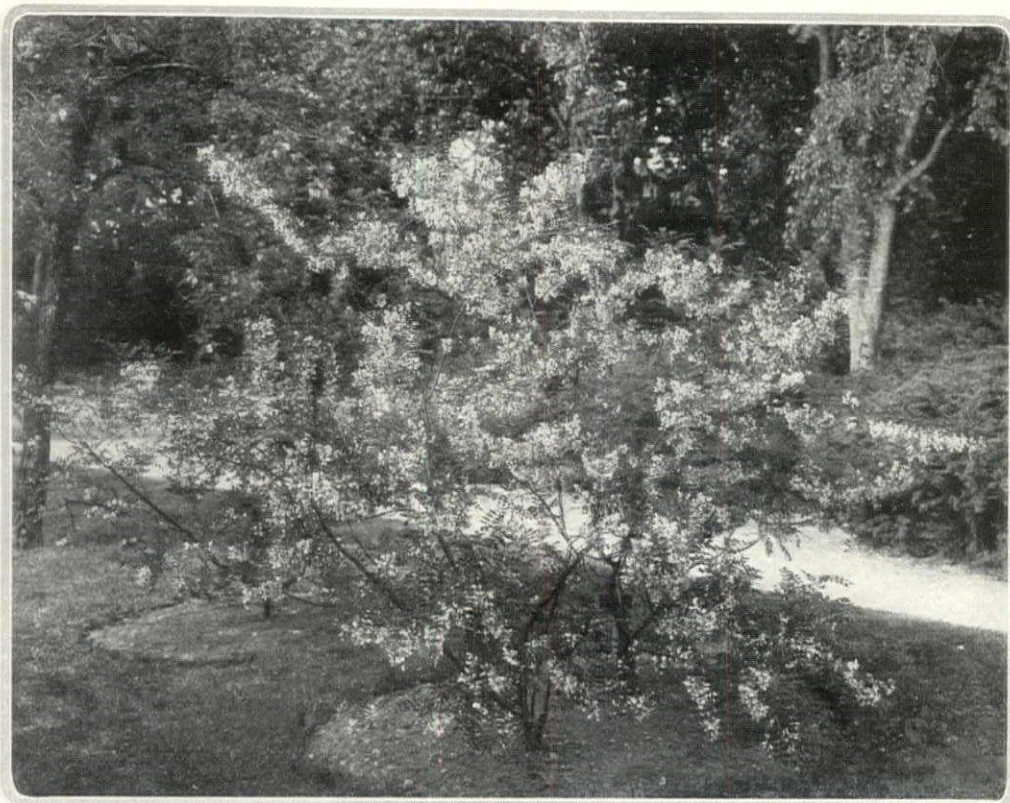
This *Robinia* is a native of our Southeastern States, being especially abundant on the mountains of Tennessee, and has been grown in cultivation since 1743.

Very graceful in habit and foliage is *Robinia Kelseyi*, which appeared about 1901 in the nurseries of Harlan P. Kelsey at Highlands, North Carolina, and subsequently was found wild on the southern Appalachian Mountains. It is naturally a bush with relatively slender

(Continued on page 186)

Robinia Slavini is a hybrid between *Kelseyi* and *pseudoacacia*. Its pale lavender-pink blossoms make it one of the loveliest of the genus





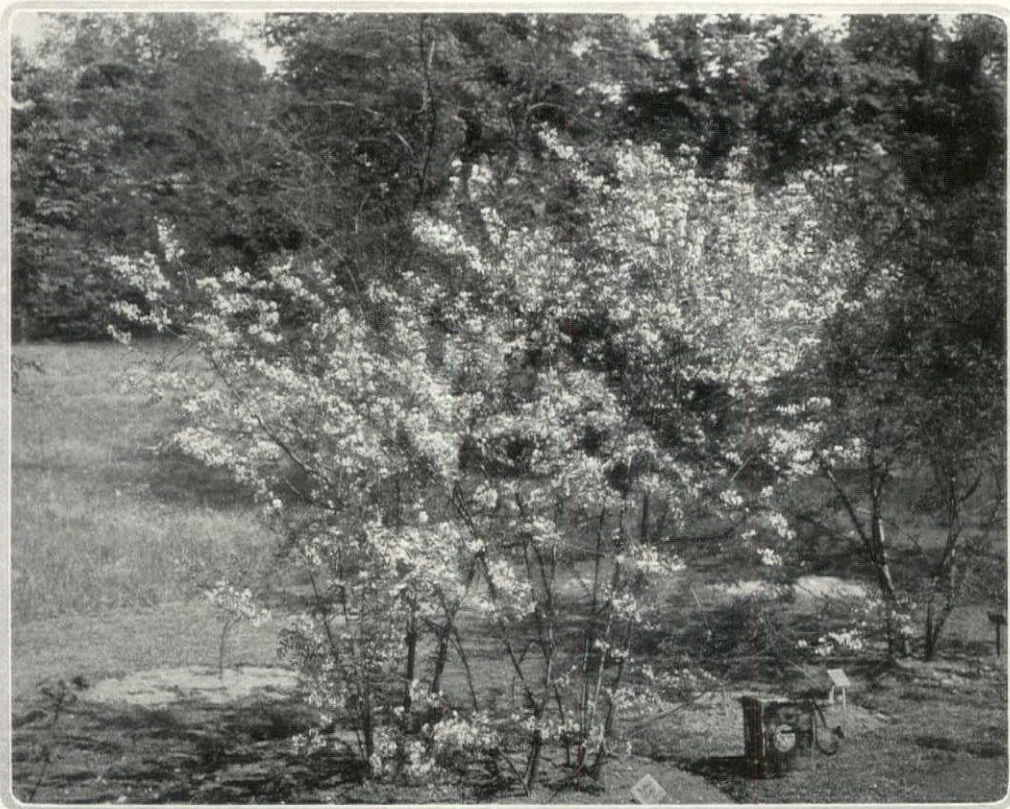
Properly grown, many Robinias develop spreading forms that are almost Oriental in effect. This is one of the *R. Michauxii* plants in the Arnold Arboretum



(Left) *R. hispida* is the Rose Acacia. Though it seldom exceeds three feet in height, it is one of our most delightful native shrubs. Its flowers are the largest of the group



(Right) Grace is characteristic of *R. Kelzeyi* with its crimson-pink flowers. This is another native species growing wild in the southern Appalachian region

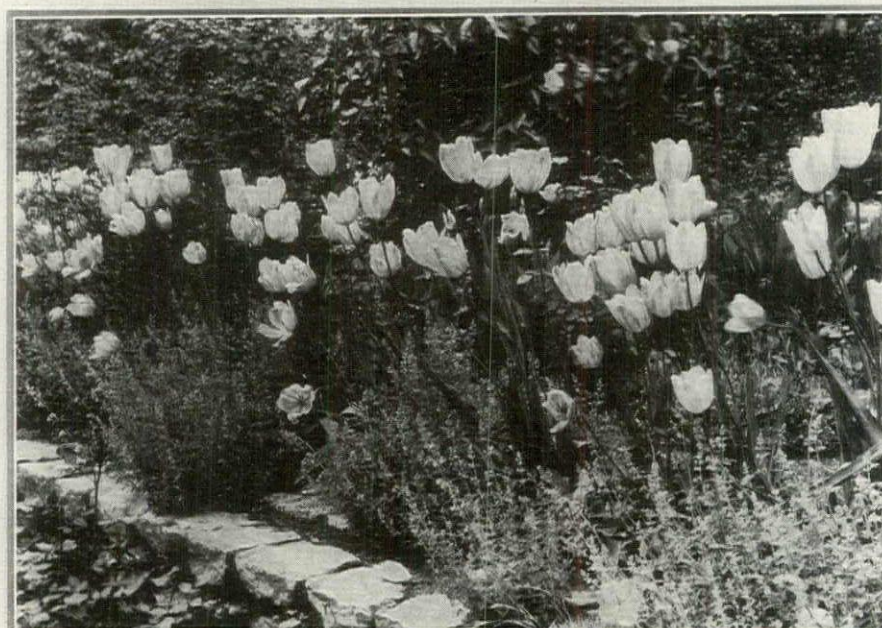
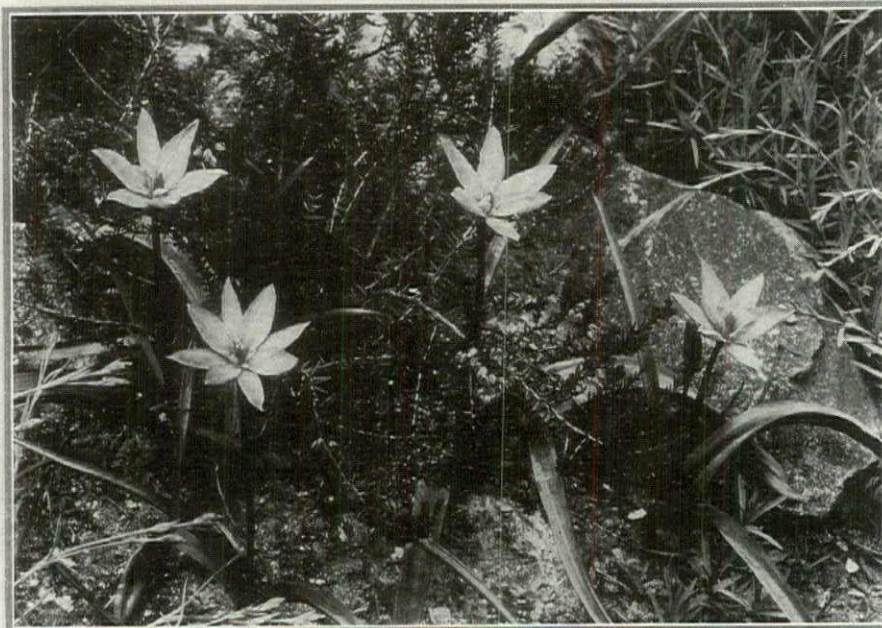


(Above) *Robinia Hartwigii*, with clusters of white blossoms suffused with pink, is a late-flowering species. A bush or small tree from twelve to fifteen feet high

TULIP NOTES FOR SPRING HARMONIES

*A Symposium of
Suggestions*

LOUISE BEEBE WILDER



TO Tulips the May garden owes much of its gaiety and charm. Indeed, if we plant the quaintly stiff earlies—and I hope we all do, for they have a very special place in the spring pageant—April, too, must acknowledge a very considerable debt to them.

Let us begin with these earlies and consider some of the brightest and best of them. Do you know Jenny? She is a most delicious and glistening bright pink Tulip, very squat and very early. Clumped about beneath a Japanese Cherry Tree shrouded in pale blossoms Jenny provokes more "oh's" and "ah's" than anything else of her season. Then there is Rising Sun. This kind I bought in Edinburgh last summer because the rain had fallen in that imperturbable Scotch manner for days and days on end and the name sounded cheerful. This spring the sun assuredly shone from the border where these great yellow cups looked up. De Wet is well known but never gets very cheap. But what a color! Old copper, flame and sun-kissed oranges all seem to have gone into the beauty of its composition, and it is finely fragrant besides.

And say what you will, a fragrant Tulip is a more precious possession than one with no perfume. Many of the earlies, however, have scented attractions, which is a point in their favor to be remembered when the list of gorgeous Darwins and Breeders threatens to grow so long as quite to exclude the simpler earlies.

Only a little less splendid than De Wet, and of something the same orange-bronze coloring, is Fred Moore. This kind is fragrant also and a good deal cheaper. Without Flamingo I should not like to face the

(Top) Later than most of the Wild Tulips, T. persica does not open its fragrant, yellow and bronze blossoms until the end of May. Lovely for rock garden

(Center) Pink Tulips and Nepeta mussini combine well in a border or atop a retaining wall. A variation would be to use Phlox divaricata instead of Nepeta

Kaufmanniana is the first of the Tulip species, or wild forms, to bloom. Its flowers are large and creamy with brilliant carmine markings and yellow centers

spring. Its color is that of the American Beauty Rose and the petals are delicately crinkled. Pink Beauty, well named, has more stem and carriage generally than most earlies and blooms a little later. Vermilion Brilliant, if you want a splash of sheer scarlet, White Hawk to stand about the fluffy bushes of Pink Flowering Almond, the indescribable Hobbema (*Le Rêve*), Proserpine, a glowing carmine, Yellow Queen and the old Cottage Maid in pink and white freshness of garb are all worth planting. A bit too red-and-yellow to please my eye, Prince of Austria should yet be given a corner in some out-of-the-way place for the sake of its quite irresistible perfume.

The old and still the most usual way of using these early Tulips is neatly ranked in beds, or as edgings for borders or beds. But try a few clumped about the borders among the shrubs and beneath the flowering trees as we plant other Tulips. They respond enchantingly to this freedom. The double earlies, it must be confessed, are heavy headed and often their beauty is sullied by flying mud in the swift spring rains. But give yourself a few, planting them at the edge of borders where they may lay their satin cheeks against clean grass during the storms. They are delightful for cutting and to hold in the hand. Murillo is a lovely old sort, delicately pink and pleasantly inexpensive. One would want its sport Safrano (Tea Rose) and the lovely Peach Blossom. Rose D'Amour I had long ago and must again procure because its memory is sweet. The old Yellow Rose, not always listed nowadays, is delicious to hold in the hand or to fill generous bowls in the house because of its quite exquisite fragrance. Marechal Niel, like its lovely Tea Rose namesake in coloring, is most beautiful.

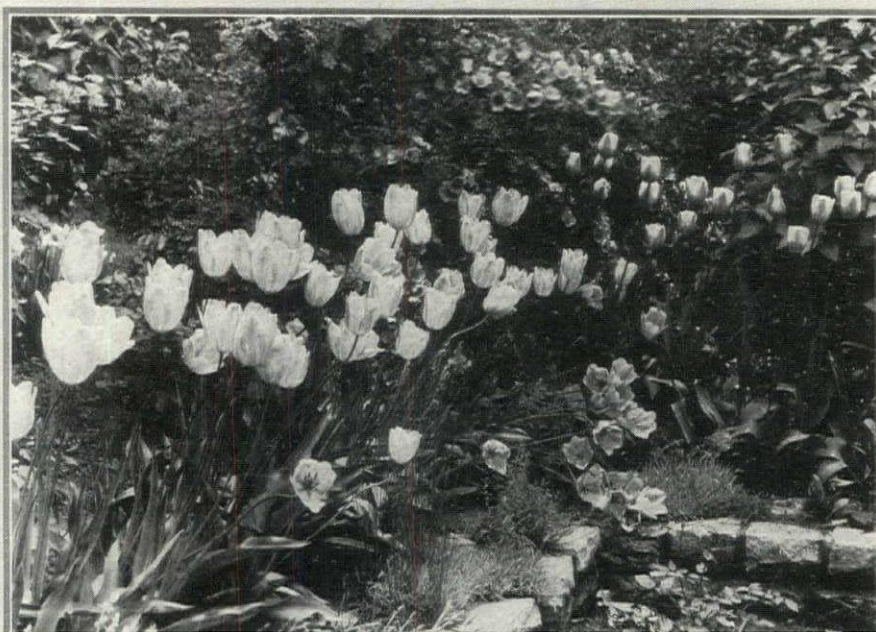
Some of the shrubs and flowering trees in bloom with the early Tulips are Japanese and Orchard Cherries, Flowering Almonds, pink or white, *Prunus triloba*, *Prunus tomentosa*, Japanese Quince, *Spiraea thunbergi*, *Magnolia stellata*, *Viburnum carlesi*, White Kerria and the double-flowering Peaches.

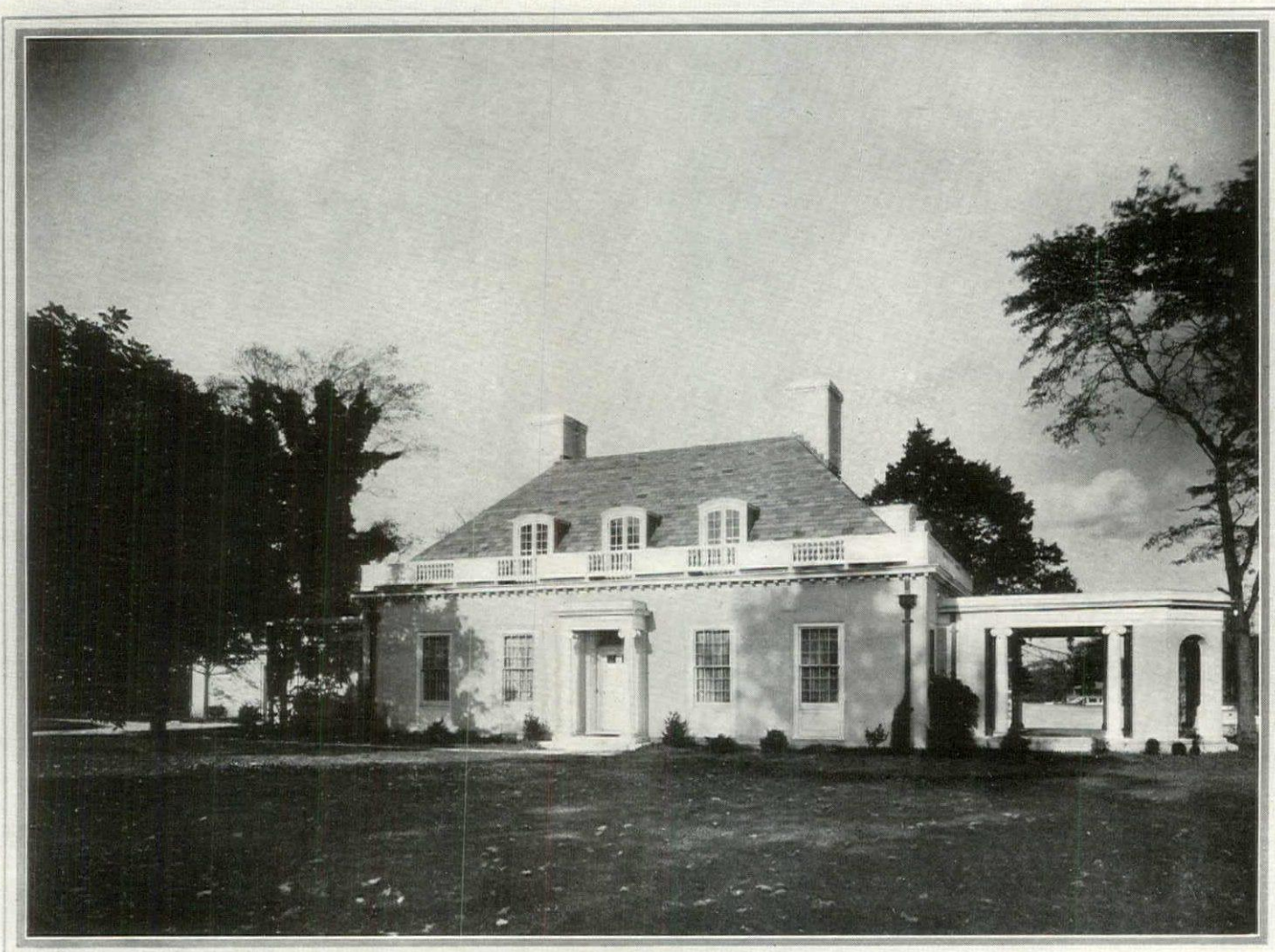
As the earlies leave off, the May Tulips
(Continued on page 170)

(Top) The early-flowering type includes, among many other good ones, *Tulipa pulchella*. This is a splendid dwarf with blended mauve, yellow and lilac blossoms

(Center) *Rosa hugonis* makes a delightful background for May Tulips. The informal use of these bulbs with blossoming shrubs and trees is full of possibilities

A fitting and lovely lavender and yellow effect comes to the garden through the use of *Phlox divaricata* as a companion for the somewhat taller *Tulipa sylvestris*



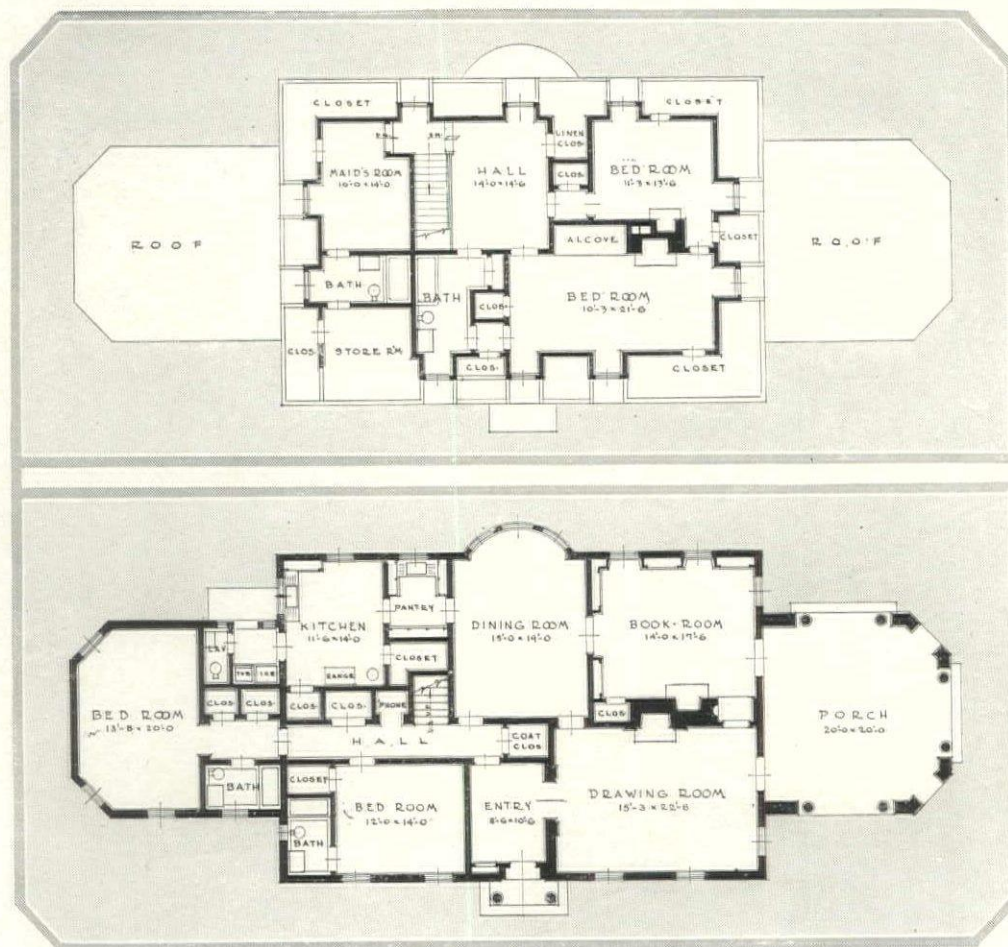


Upon an estate which borders upon Hampton Roads the residence of James S. Darling carries out the classic tradition of Virginia's architecture



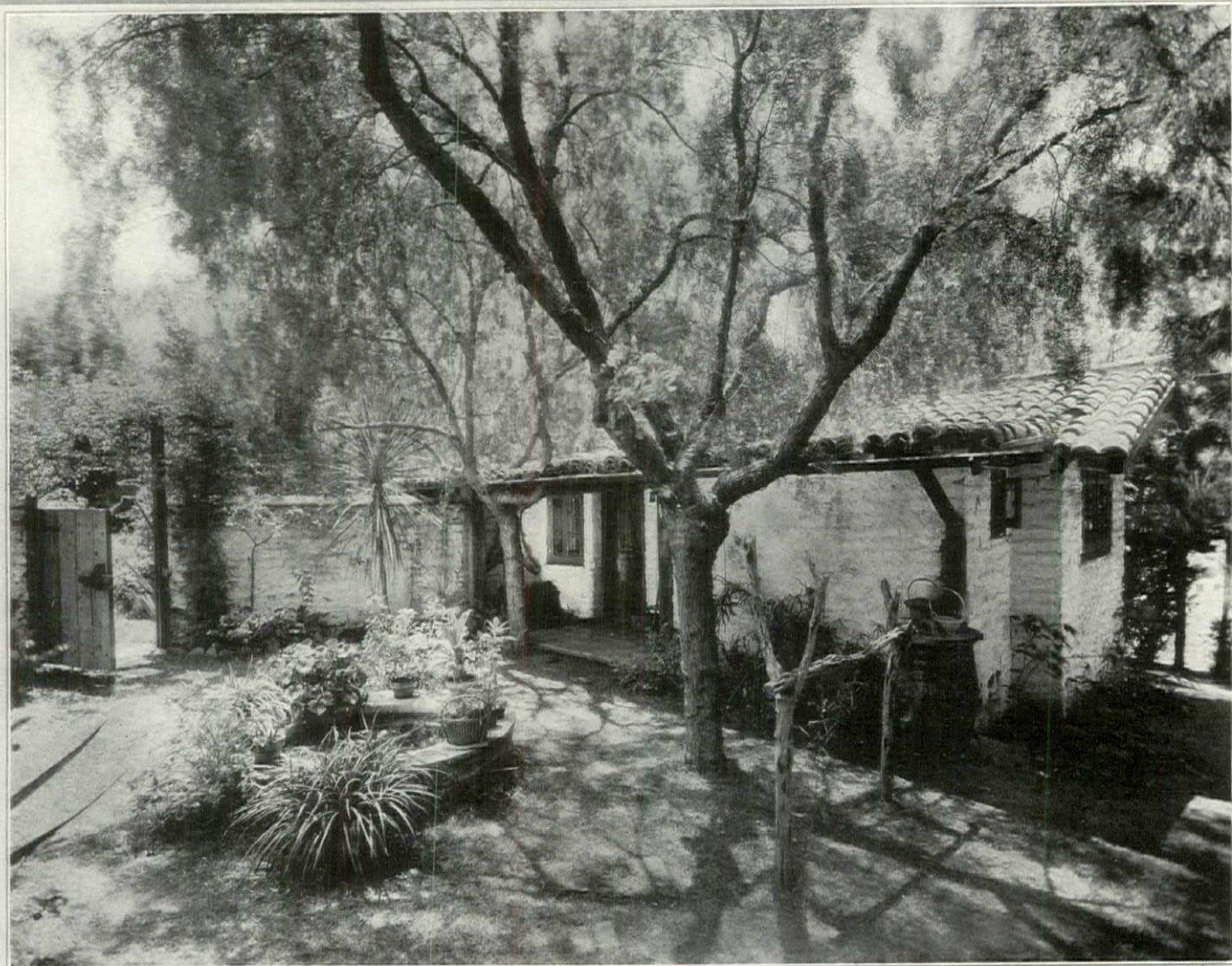
Merged with the Classicism of this house is a distinctive French influence also discernible in the 18th Century designs of Jefferson

OVERLOOKING HISTORIC HAMPTON ROADS

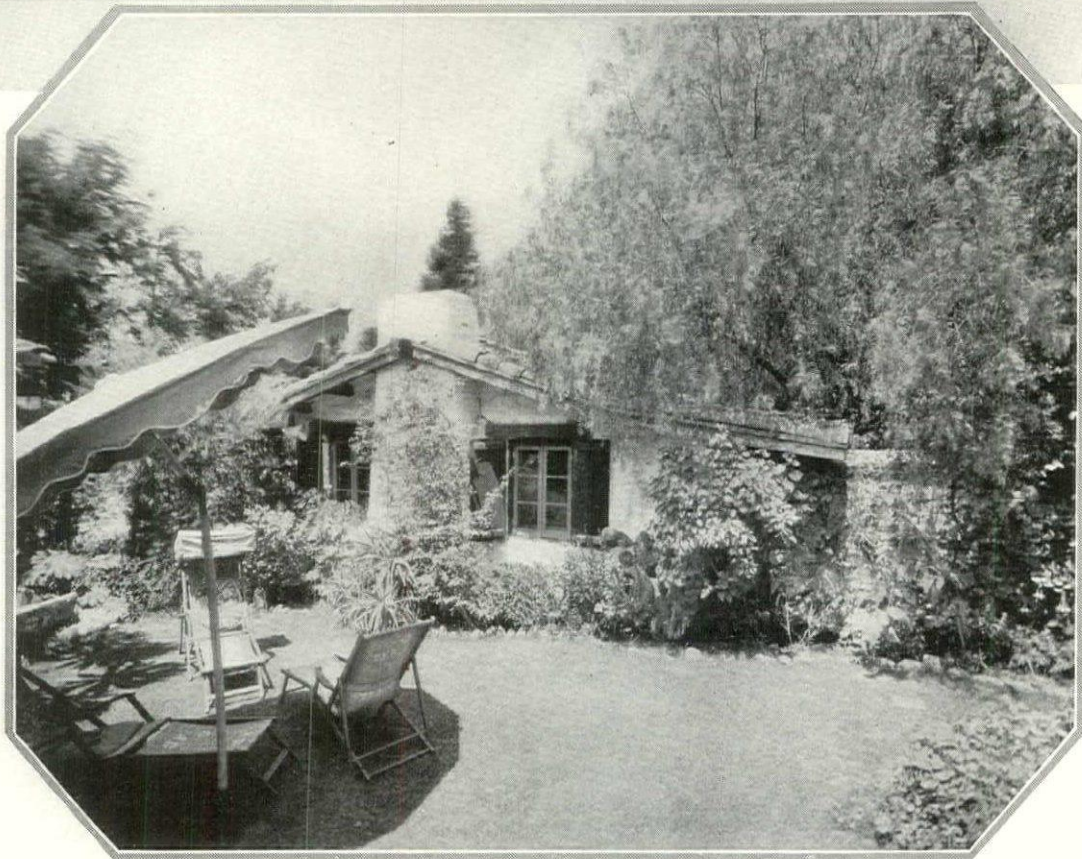


Outside the drawing and book rooms is a living porch designed as a loggia supported by Ionic columns. Triple-hung windows in the rear façade raise to allow entrance to the terrace

To take advantage of high ceilings, the principal bedrooms are on the first floor. Three bedrooms, a store room and a large hall make up the second floor. Albert G. Clay, architect



On the place of P. G. Winnett, at Santa Monica, California, is this little adobe house set against the rear garden wall, serving both as a lodge and a retreat



Berne

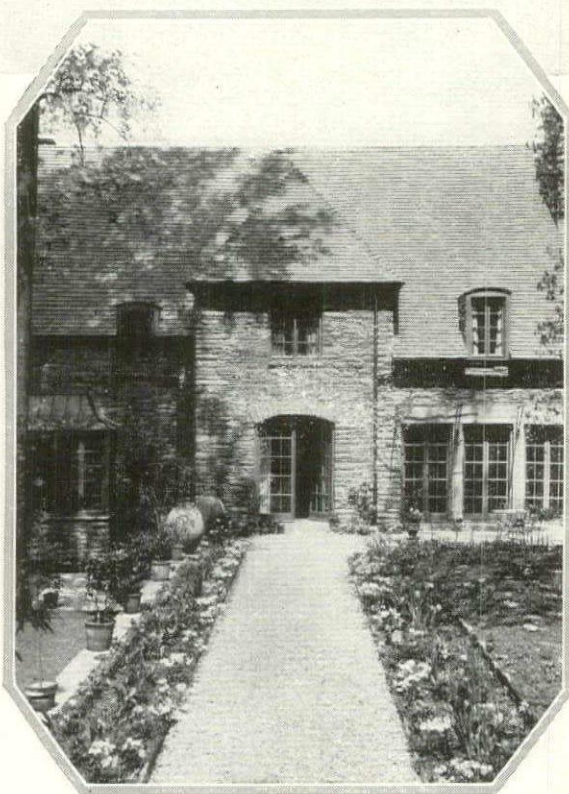
Whitewashed adobe in Southern California is a favorite and successful material for small buildings. Here it is used in native style. John Byers, architect

A LODGE DONE IN WHITEWASHED ADOBE



THE WALK AS A TRANSITION TERRACE

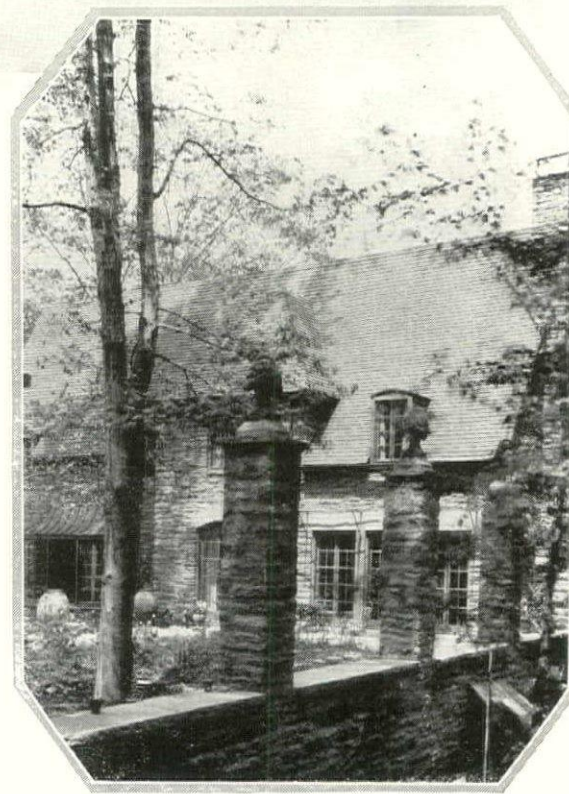
Skirting the base of this house like an embroidered band, is a broad terrace walk—now flagging, now broad steps, now pebbles—marking the transition between the house and the garden. The home of Charles Willing, Chestnut Hill, Pa., of which other views are shown on the two following pages. Willing, Sims and Talbutt, architects



Built of native gray Chestnut Hill rubble stone, this house and its garden occupy a series of carefully planned levels contrived on the side of a fairly steep hill

From the entrance to the hall a walk flanked by colorful flower borders goes down a side of the garden. Small potted plants are ranged along the terrace retaining wall

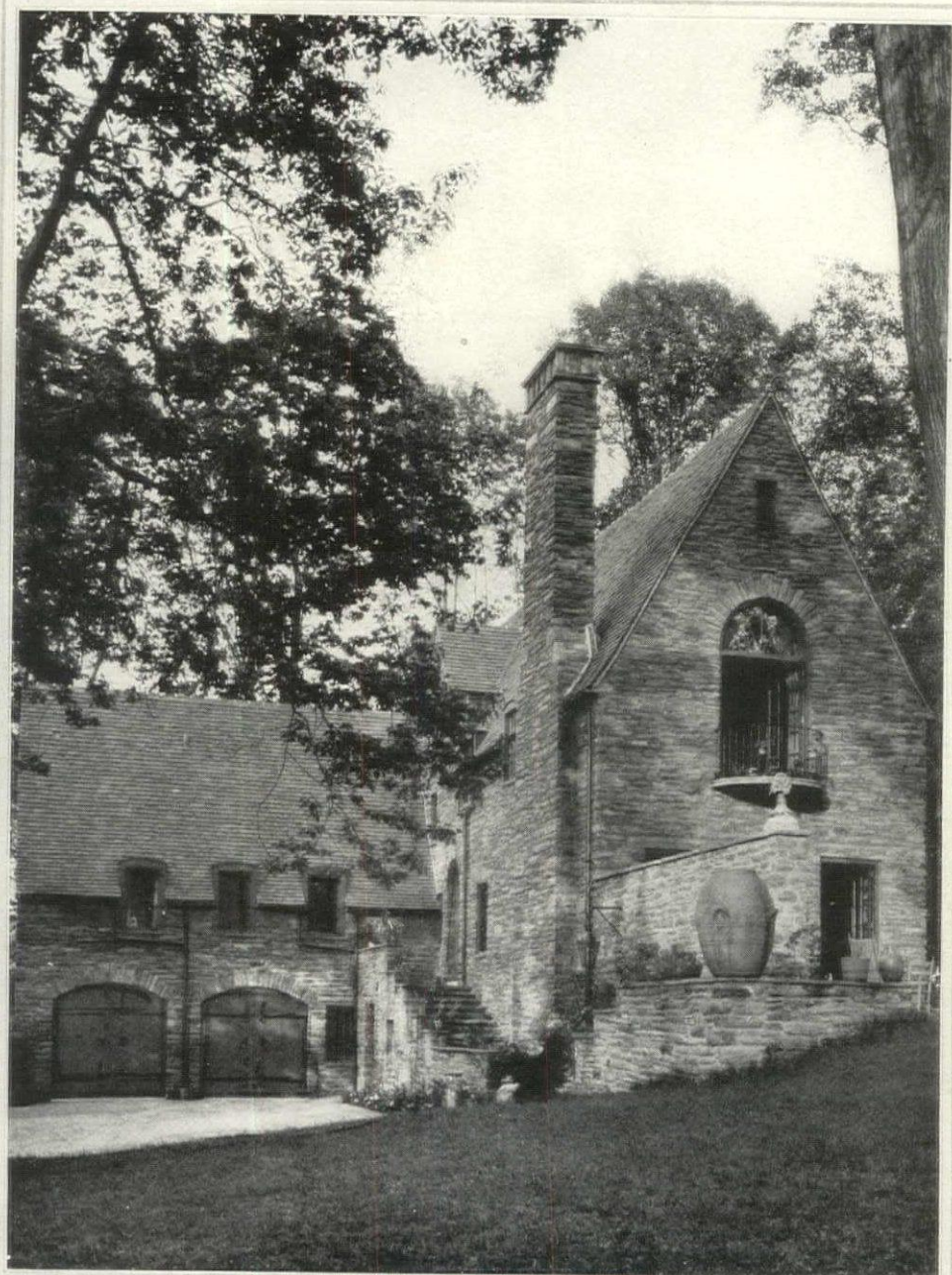
Over the east wall a pleasant vista of garden and house is secured. The garden is contained within definite architectural bounds which give coherence and meaning to it



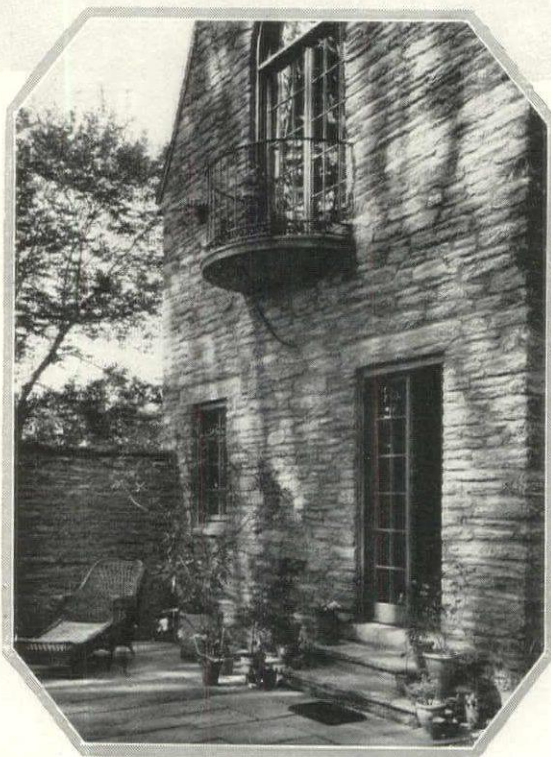
A HOUSE AND GARDEN ON VARYING LEVELS



Around the end of the screen wall projecting from the house wall, the garden may be entered from outside. A wrought-iron lantern hangs above a platform from which one may ascend on the left to the house, and on the right to the garden



Front façade, east end and service wing are all visible in the photograph at the right above. Stone stairways across the front are the same ones seen from another angle in the small illustration to the left



Detail of west end showing balcony and window of master's bedroom; also door from living room. This is the Chestnut Hill, Penn., home of Charles Willing. Willing, Sims and Talbutt, architects



This dining room in a German house has walls, ceiling, doors and trim painted dull white. The honey colored parquet floor is covered with a Persian rug in blue and tawny yellow. The furniture is lemon wood. Bruno Paul, decorator

COLOR SUGGESTIONS FOR MODERN ROOMS

*Color Plays a Leading Role in Modernist Decoration, Due to
The Simplicity of New Furniture Forms*

BRUNO PAUL

COLOR is an essential factor in the creation of a fine interior. Proportions may be perfect, the arrangement and assembling of the pieces satisfying to the good taste of the owner, but if a mistake is made in the color harmony, or if the colors themselves are too obtrusive or exciting, the effect is ruined and the esthetic value of the room destroyed.

An intelligent as well as a sensitive handling of color is necessary to the final decorative effect of a room. Give an amateur and an artist the same palette and watch the result. The artist can work miracles by subtle blendings of tones while the amateur, nine times out of ten, tries for his effect with a multitude of colors and too much emphasis laid on strong contrasts.

In a home interior this is not restful and therefore not good. The walls, draperies and upholstered pieces are, after all, nothing but a background for the occupant. These factors should not intrude upon our consciousness. The individual colors, according to

the room they are intended for, may be strong, but their blending should produce a subtle harmony without which no room is successful from the decorative standpoint.

Our homes are for recuperation and rest and nothing destroys the desired atmosphere of ease more than a thoughtless and abusive usage of color.

ENTRANCE HALL

Walls: Smooth plaster painted a very light lemon yellow. As a contrast to this interesting color, the baseboard and mirror frame are finished an intense Chinese red with a lacquer surface.

Ceiling: Finished the same color as the walls.

Furniture: Small bench and stool lacquered Chinese red, with cushions covered in black patent leather tufted with gray buttons.

Door and Window Trim: Painted in the same Chinese lacquer red as the mirror

frame mentioned under "Furniture".

Floor: Linoleum in two shades of light and dark gray in a checkered diamond pattern.

Glass Curtains: The curtains on the window and door are of stretched yellow voile patterned with large gray dots.

Lighting Fixtures: In addition to the candles in the side brackets, concealed light is reflected against the ceiling. The outer rim of the silver candle brackets is of the same color as the mirror frame, and door and window trim an intense Chinese red.

LIVING ROOM

Walls: Here the background is smooth plaster painted a light rose tone.

Ceiling: The ceiling is the same rose shade carried out in several tones darker.

Cornice and Baseboard: These features as well as the plaster moldings are a light ivory color.

Furniture: The woodwork of the tables

and chairs is of black ebony and the table tops are of gray and black Italian marble. The covering of the upholstered chairs and sofa is rep silk in a striped pattern in shaded tones of blue.

Mantelpiece: An interesting mantelpiece gives character to this end of the room. It is ivory marble with a black marble top and a border of black marble.

Floor: Black ebony covered in a carpet having a dark blue ground and a design in three tones of pink.

Draperies: The curtains in this room are light rose silk in the exact shade of walls. They are bordered with three-inch bands in black, blue and ivory.

Chandelier: Metal, finished a pale gold color and hung with crystal drops.

DINING ROOM

Walls: Smooth plaster painted in a plain dull white.

Ceiling: The same shade as the walls.

Doors and Trim: Painted the same white as the rest of the background.

Furniture: The buffets, dining table and chairs are made of selected lemon wood highly polished. The chair seats are covered in royal blue morocco leather.

Floor: Parquetry floor in honey color, covered with an old Persian rug having a deep blue ground and a design executed in yellow-honey tones.

Draperies: The soft curtains of royal blue silk are unlined. They are edged with silk fringe of the same color, two inches wide. The under curtains are of white batiste linen, patterned in a large diamond design.

Lighting Fixtures: The brackets are made of silver. The chandelier hangs on a royal blue silk rope ending in a tassel.

Hardware: Whale-bone polished.

BEDROOM

Walls: Painted chartreuse green. The cornice and plaster moldings are finished in a soft ivory shade.

Ceiling: Finished in the same manner.

Furniture: Painted a darker tone of chartreuse, ornamented with silver moldings in a dull finish. The upholstered pieces are covered in a shaded heliotrope silk.

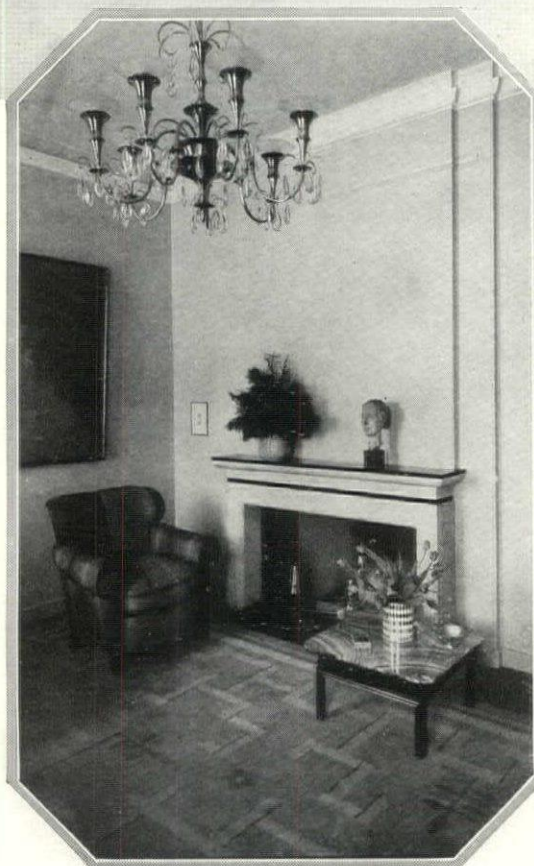
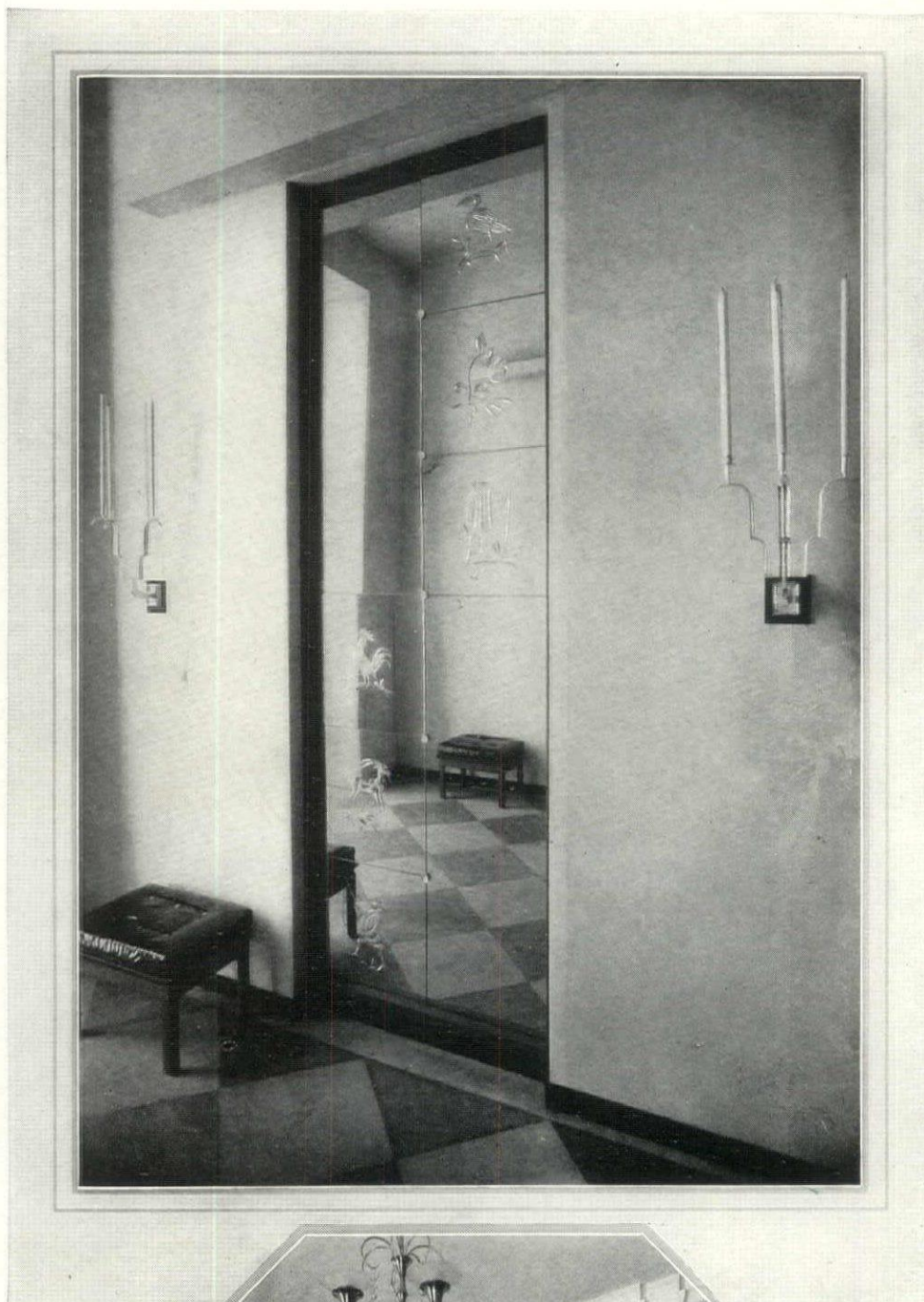
Floor: Covered with a carpet in four shades of tête de nègre.

Draperies: Transparent chartreuse green silk. The under curtains are of silk voile in ivory color.

Bedspread: Heliotrope taffeta quilted.

Lighting Fixtures: The side lights, as well as the chandelier, are silver with alabaster bowls. The chandelier is hung on a chartreuse colored rope. The shades of the reading lamps are heliotrope silk.

Mirror and Picture Frames: These are of wood covered with silver leaf.



Woodwork lacquered Chinese red accents the lemon yellow of the walls in this entrance hall. The mirror, with its engraved panels, is framed in lacquer red.

A feature of this German living room is the modernist carpet with a dark blue ground and a design in three shades of pink. The walls are a pale rose.



Designed in the early 19th Century manner of the South and built of yellowish pink marble quarried in the nearby mountains, the home of Col. Sam Tate at Tate, Georgia, presents a delightful picture



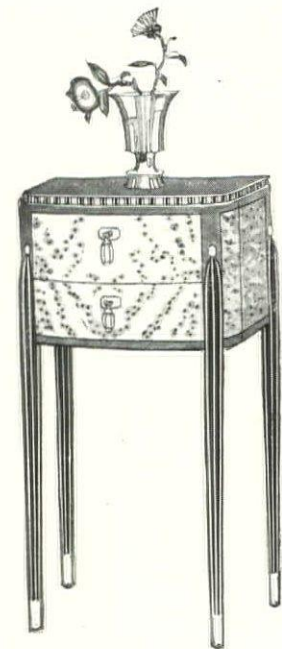
By their splendid proportions the houses of this period and their modern prototypes achieve a nobility of demeanor which creates a lasting impression on the observer. Walker and Weeks, architects

A GEORGIA RESIDENCE OF IMPOSING DESIGN



Col. Tate's dining room walls are painted old white. On the floor is an old Chinese rug in soft gray, green, blue and coppery red. Curtains are of antique damask in reddish copper with mauve lights

The living room is paneled in pale brown walnut. It is furnished with a fine assortment of period furniture of the 18th Century. The chandelier is an original Georgian fixture. Porter & Porter, decorators

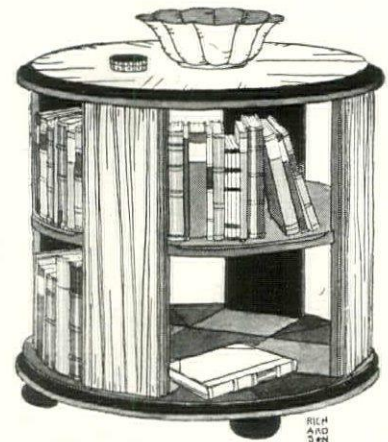


Delicately executed is this table of French inspiration which incorporates such woods as amboyna, holly and mahogany. Ivory inlay and drawer pulls add further to its ornamentation. W. & J. Sloane

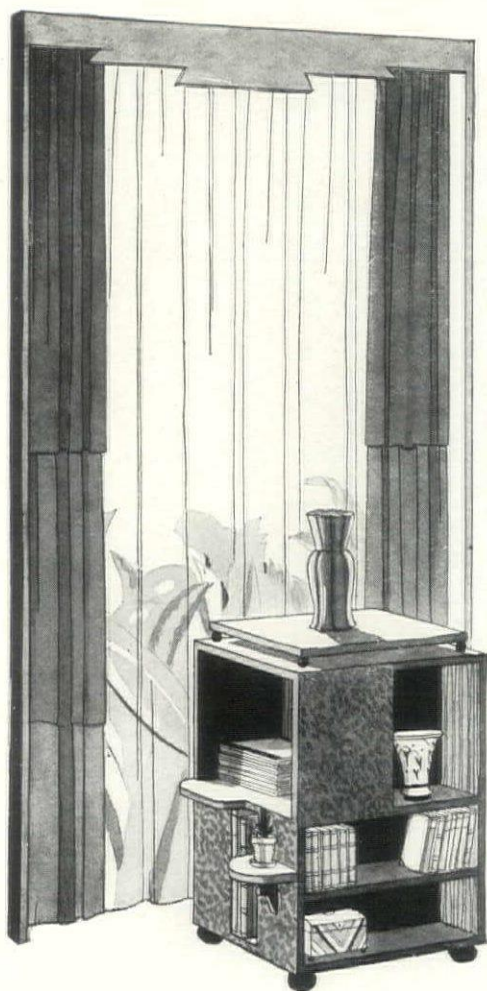
TRENDS IN TABLES

(Left, above) Round table of honey colored maple with three fluted legs ornamented with black. Other color combinations obtainable are silver and black, and terra cotta and silver. Lord & Taylor

(Left) Imported from Germany, these separate furniture units will build a two or three tiered table or serve as benches. They may be had painted in black, green or coral. Courtesy of Rena Rosenthal



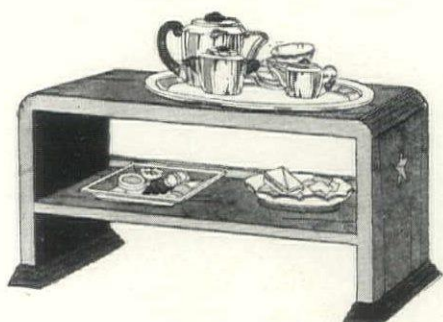
Above is a round book table which measures thirty inches in diameter and twenty-six inches in height. It is built of thuya and zebra wood beautifully combined and worked into a block pattern. Lord & Taylor



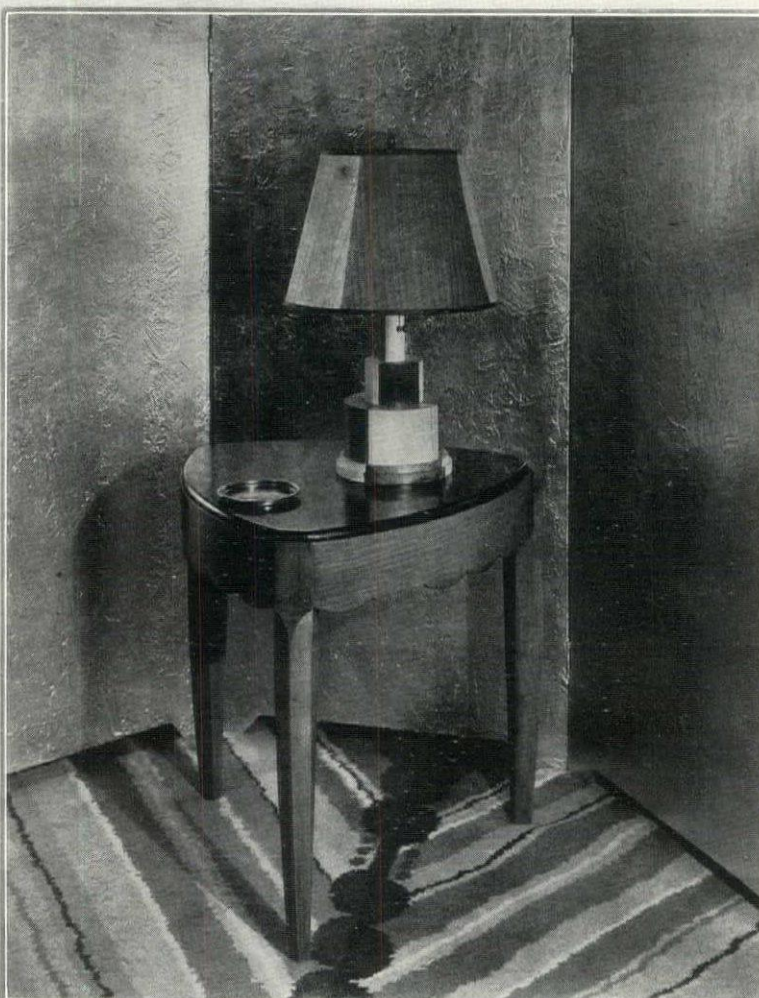
A vermillion lining adds interest to this table of thuya wood which contains shelf room for books and small objects. It also comes painted in a combination of silver, green and dull gold. Lord & Taylor

(Above, right) By embodying black plate glass and steel, materials much in demand just now, this three tiered table accurately reflects the modern trend in decoration. From the Frankl Galleries

(Right) This small almost heart shaped French table is of beautifully veneered walnut with a highly polished mahogany top. This is shown through the courtesy of the Park Avenue Galleries



Practical and decorative is this American made coffee table which stands but sixteen inches high. It may be obtained in Circassian walnut or painted in coral and silver. Courtesy of Lord & Taylor



The GARDENER'S CALENDAR for SEPTEMBER

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if,

for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season

FIRST WEEK

BY this time the Delphinium clumps which were partially cut back after their June blossoming (and even some which were not so handled) have made plenty of new growth and will soon be flowering again. It will help them make this second effort a success if they are given special encouragement in the form of manure water, one of the most safe and satisfactory quick-acting stimulants which the gardener knows.

Early September, too, is the time to increase the stock of Oriental Poppies by division. They have entered their fall growing period now, and almost any scrap of root will take hold and start to form a new plant if it is cut off and reset in a suitable location. In consideration of the difficulties many people have with growing Oriental Poppies from seed, this plan of root division is particularly useful once the original stock has been established.

Among out-and-out new planting operations the setting out of Narcissus bulbs comes especially to mind at this season. If a supply of these corms can be secured and planted during September the effort will be well repaid, for Narcissus like to get into the ground well ahead of cold weather. Most other hardy bulbs can wait until October or even later, but do try to put down the Daffies early.

All summer the wise gardener has been building up a compost heap out of the odds-and-ends of discarded plant material from lawn, beds and the grounds in general. Such stuff gradually rots down into the finest of humus, but it should be forked over occasionally to hasten the disintegration and make the texture of the resulting humus more uniform through the whole mass.

SECOND WEEK

UNLESS one is a real dyed-in-the-wool Gladiolus fan there is more than a good chance that, after several years' planting of these splendid flowers, the different varieties have become somewhat mixed up. Labels have a way of getting lost or misplaced, the bulbs themselves are not infrequently jumbled together by some careless person during their winters in the cellar, and in various other ways confusion of varieties is likely to occur. About the only way to straighten out the tangle is to mark the plants as they come into flower, using a different kind of string for each type and, at digging time, collecting all bulbs into their respective piles according to these identification symbols.

Flowering plants of various kinds which are intended for the house this winter ought to be potted up at about this time. If they are lifted now from the garden and set in containers of good, fresh, light soil they will be ready for bringing indoors during October. Better see to it that they are given plenty of water and that the earth in their pots is fairly rich.

While you are working in the garden with these future house plants, take a look at the Cosmos and see how it is weathering the gale, so to speak. The tall form of this beauty needs thorough staking to safeguard it against autumn winds, and unless you keep an eye on it it is quite likely to outgrow the support which has already been given to it.

Assuming that you have saved seeds from your own garden this year, have you considered how to store them through the winter? One of the most satisfactory receptacles is a covered tin box which will protect them from the inroads of marauding mice.

THIRD WEEK

ANY time after the middle of the month it will be safe to gather the wild Lily bulbs which, while they were in flower, you marked for transplanting. They have ripened by this time and are in condition to be dug and moved. Duplicate their natural growing conditions as closely as possible, particularly in the matter of soil and moisture supply. Most hardy Lilies appear to like a somewhat acid soil in which there are thorough drainage and a goodly proportion of leaf-mold.

Among the cultivated Lilies, *candidum* ought to be planted as early in the autumn as the bulbs can be obtained. In setting them, tilt the bulbs a little on their sides so that water will not settle among the scales and cause rotting. This is one of the few Lilies that do not like deep planting; no more than an inch or two of soil should cover the bulb.

And then there are the Narcissus plantings. Where these have been established for five years or so they are quite likely to have become so crowded that the blossoms lose in quality as well as in numbers per bulb. In such cases it will be worth while to dig them all up now, reset the largest bulbs six inches apart in the old locations, with a handful of bone-meal mixed into the soil for each group, and plant the small ones in some other place where they will have a chance to grow.

As general fall planting gets under way one is reminded again of the value of mulching for the broad-leaved and coniferous evergreens. Especially when members of these groups have been recently transplanted, a fall and winter covering of Oak leaves or peat moss will go far toward bringing them through in good condition.

FOURTH WEEK

SOIL condition and constituents have a good deal to do with the success of all kinds of bulbs. Many of these hardy standbys will flower after a fashion, of course, under conditions which are not really to their liking, but they won't and can't do their best. It always pays to familiarize yourself with the special preferences of any bulb class before planting time and see that they are provided for. One requirement is common to practically all of them, and that is thorough loosening up and stirring of the soil below as well as above the bulbs.

A light frost is likely to come along any night, now, and if you are weather-wise and on the watch you can generally forecast it by a few hours. A still, clear evening—especially one without wind—is usually the kind that sends the mercury down into the thirties. Even though light, these early frosts are likely to nip some of the more tender garden flowers. This is particularly to be regretted because there probably will not be another frosty night for a week or more, during which time the victims would have been perfectly safe. There is comfort in the knowledge that you can generally prevent such tragedies by spreading newspapers over the tops of the tender flowers in the evening before the damage is expected to be done.

Soon, now, the transplanting of wild shrubs can be done. Many of them will look a bit straggly as you find them growing in the woods, an inevitable result of overcrowding. But if they are cut back severely when they are set out around the grounds they will develop, in a few years, a denseness and symmetry which they rarely know in the wild.

OLD DOC LEMMON SAYS—"I dunno whether folks got the idee from Nature or Nature got the idee from folks, but 'tain't no use denyin' thet both of 'em hev changed things a lot these last few years. Aireoplanes, radios, ottermobiles an' the like o' thet hev made life mighty diff'rent from what it was when I was a young feller, an' along with 'em it seems thet the Clerk o' the Weather's been runnin' a race to see how much he can bust the old rules 'bout runnin' his job, too.

"There used to be a time when summer was summer an' spring was spring, an' even winter an' fall done purty much what they'd ought to. But no more. The hull blamed calendar acts like it hed been drinkin' applejack all night, so thet a man don't hardly hev no idee

what to expect in the line o' weather. Far's I can see, there's only one thing 'bout it thet ain't changed, an' thet's the way each season hates to back out an' make place for the next one. No diff'rence there, an' mebbe there won't never be.

"Ye know how 'tis—freezin' weather comin' back away towards the end o' April, fall days carryin' on sometimes 'till dern near Chris'mas. As for summer—wal, sir, it seems sometimes like she never would give up—specially since these hard-cider springs we've been hev'in' lately hev kep' her from startin' in for a month after she'd ought to. I s'pose mebbe she figgers thet she's the kind o' kingpin of 'em all—the one when Nature comes to a head, like—an' thet she's got a right to say to autumn, 'Git out o' the way 'till my job's done!'"

Philadelphia PEPPER POT



*From the
glistening tables
of Colonial
aristocracy*

Everybody ought to know this delightful and famous old soup, so rich in the traditional hospitality of the proud Philadelphia Colonial aristocracy. No other soup is quite like Philadelphia Pepper Pot. It is distinctly an American soup which even the French have not surpassed for piquancy and zest.



A rich stock, velvety-smooth and subtly blended by Campbell's special Pepper Pot cook, with hearty pieces of delicious meat, diced potatoes and carrots and wholesome macaroni dumplings. Seasoned with savory thyme, marjoram, fresh parsley, sweet pimientos and freshly-ground black peppercorns.



Such distinction! What definite personality! No wonder its hearty goodness and pungent savor win instant favor with those who taste it for the first time. Enjoy real Philadelphia Pepper Pot, made for you by Campbell's from a favorite old Colonial recipe. It's a soup your appetite remembers! Your grocer has it, or will gladly get it for you. 12 cents a can.



A Man's Soup

Campbell's SOUPS

LOOK FOR THE RED-AND-WHITE LABEL



A FRENCH PASTORAL

The shepherd lad has chosen an exquisite Greek ruin from which to pipe to his attentive sheep. Three ducks are coming to the concert, too . . . a delightfully detailed picture paper of coolness, charm and restraint. In a variety of color combinations. Actual width 22 inches.

*Ask your dealer or decorator
to show you Strahan Papers.*

THOMAS STRAHAN COMPANY

Established 1886

Factory: CHELSEA, MASSACHUSETTS

*New York Showroom
417 FIFTH AVENUE*



*Chicago Showroom
6 NO. MICHIGAN BLVD.*

Growing Up With Beauty



OUR tastes change and develop as we mature—some things in which we took delight as children no longer satisfy us. Other objects have an essential and fundamental beauty which unfailingly appeals to our sense of decoration and good taste. Such things can never grow tiresome or trite.

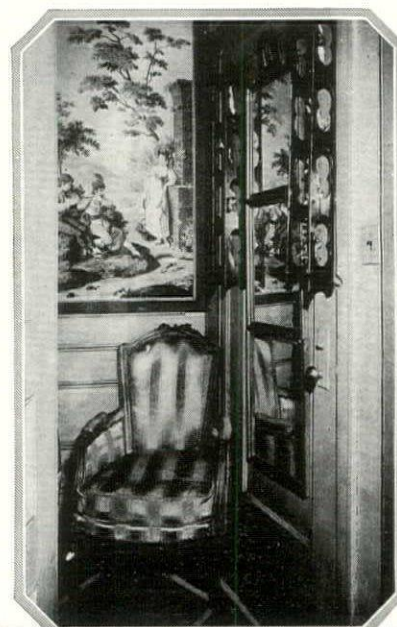
THE wall papers produced by the Thomas Strahan Company for more than 40 years have such enduring decorative value. Looking at "A French Pastoral," for example, a child would see the happy piper, eternally playing to his lambs, while a more sophisticated eye would appreciate the soft colors and the quaint balanced pattern.

IN manufacturing, we hold to the high standards set by Thomas Strahan in 1886. Unable to find papers which fully satisfied his artistic conceptions, he determined to make his own, convinced that people prefer the truly beautiful, if it is obtainable.



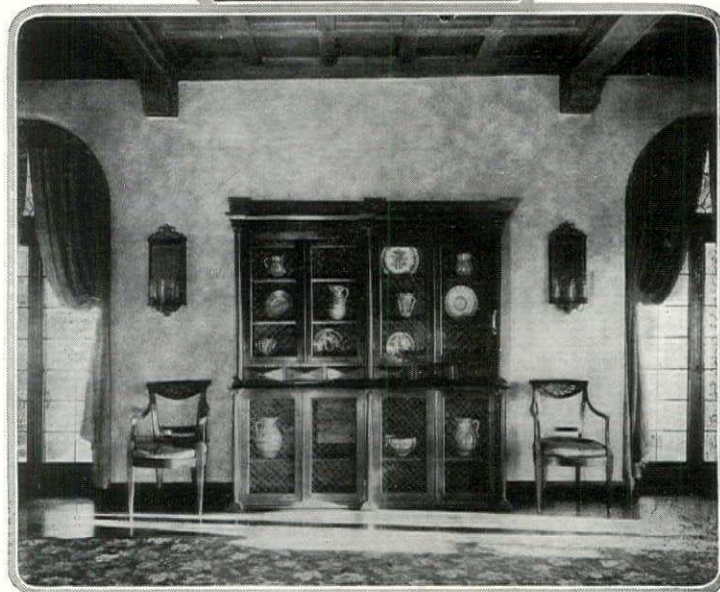
Curtains of sheer gauze are hung under valances of eggplant colored chintz in a sun room in the residence of Mrs. Richard Porter Davidson, Washington, D. C. The walls are green. Madeleine McCandless, decorator

SUGGESTIONS FOR THE DECORATOR'S SCRAP BOOK



(Right) The background in this small powder room consists of 18th Century wall paper panels surrounded by brilliant yellow woodwork. Joseph B. Platt, decorator

Below is a charming group in the Cincinnati residence of Mrs. J. M. Schmidlapp. The cabinet has black and gold columns. Diane Tate & Marian Hall, decorators



For Home ENTERTAINMENT at its Very, Very Best

Radiola 18 and Victor instruments combined in units of compelling beauty

BEAUTY to brighten the eye of the connoisseur . . . to gladden the heart of the true music-lover . . . you sense it immediately in the new Victor combination instruments, three of which are pictured and described herewith.

The Victor Talking Machine Company, the Radio Corporation of America, and leading designers and decorators have collaborated to

produce these media of home entertainment. Not merely fine musical instruments, but excellent pieces of furniture in the new manner. Beautiful, but not bizarre. Intensely practical, yet delightful to live with day after day.

Before investing in any radio, see the new Victor instruments. There is nothing finer to be had, and the price-range is really attractive.



Model Nine-sixteen. Victor adjustable-volume Electrola, which reproduces record-music electrically, combined with the new, all-electric Radiola 18. Antenna-plate brings in nearby broadcasts without aerial, permitting instrument to be placed wherever there is a light-socket. List price, \$750, complete with tubes.



Model Seven-twenty-six. Victor adjustable-volume Electrola, combined with the new all-electric Radiola 18, with built-in speaker. Antenna-plate brings in nearby broadcasts without aerial, permitting instrument to be placed wherever there is a light-socket. List price, \$425, complete with tubes.



Model Seven-eleven. Victrola with Radiola 18. Antenna-plate brings in nearby broadcasts without aerial, permitting instrument to be placed wherever there is a light-socket. Unusual value at \$250, list price, complete with tubes.

The New Orthophonic
Victrola
with
Radiola

VICTOR TALKING MACHINE COMPANY
CAMDEN, N. J., U. S. A.



*A grand
of rare beauty . . .
pure tone . . . full volume*



The beautiful Brambach . . . William and Mary model

BRAMBACH

Baby Grand

4 ft. 10 in. long

THE first touch of your fingers on the Brambach's gleaming keys tells you that here is an instrument designed for the music lover. With its pure tone, rich resonance, ample volume, it possesses every quality that makes the grand piano a symbol of excellence. And with its rare woods, graceful lines and lustrous finish it is truly an instrument of beauty, especially in its many period models, lovely and authentic. Visit the nearest Brambach dealer—see and hear the Brambach today. A grand piano in every note, in every line, yet scaled to fit modern interiors, it is the perfect instrument for teacher, for studio, for home.

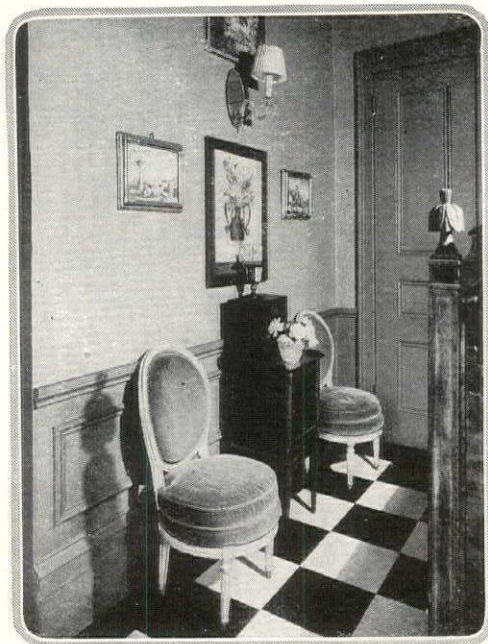
You can arrange liberal terms for the convenient and easy purchase of your Brambach. **\$675** and up, *f. o. b. N. Y.* Period and Art Models \$700 to \$1600

BRAMBACH PIANO COMPANY, 613 West 51st Street, New York City

Gentlemen: Please send me the paper pattern showing exact size of Brambach Baby Grand.



Name _____
Address _____
City _____ State _____



Above is an effective grouping of small pieces of furniture in a small bedroom in the New York residence of Joseph B. Platt. The color scheme is salmon pink and olive green

ROOMS IN THREE STYLES



Panels of old Chinese wall paper combine effectively with 18th Century furniture. William Lawrence Bottomley, architect. Nancy McClelland, decorator



This end of the library in the Washington residence of Mrs. Richard Porter Davidson shows an interesting furniture group against a 17th Century French tapestry. The walls are antique green. Madeleine McCandless, decorator



Delicate, flowerlike,

exquisite . . .

the LADY CONSTANCE *bride*

Is it you—the girl who likes simplicity, yet prefers it adorned with delicate ornament? Who chooses the slender, tapering loveliness of Sheraton and Chippendale, rather than the more elaborate French, or the more severely simple Early American?

Then the Lady Constance pattern in Towle Sterling is in perfect harmony with your taste—a genuine expression of your personality.

We invite you to see—at your jeweler's—this version of your instinctive preference, done in precious Sterling. Examine it closely. Feel its perfect balance. See its slender, tapering lines; its delicate, tenuous garland ornament—a charming modern example of genuine Georgian-American feeling.

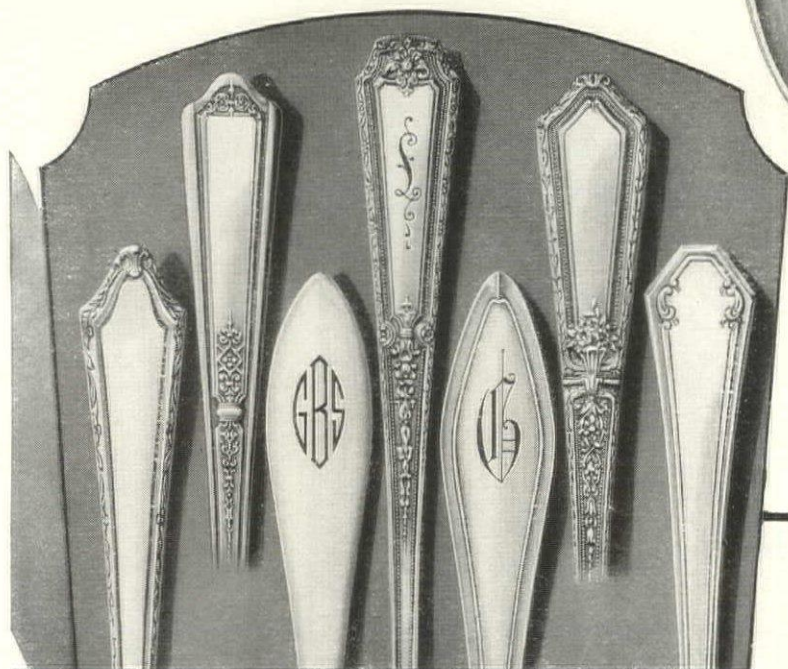
You may not yet quite realize how important it is that your solid silver pattern should express *you*. The full realization will come only after years of companionship with its sympathetic beauty.

So, unless the Lady Constance gives you this feeling of spiritual kinship, you should seek further. Perhaps you will find yourself more strongly drawn to the smartly modern Seville pattern, or the richly decorative Louis XIV, or the utterly simple La Fayette.

But, whatever your type, there is a Towle pattern that does express you. For, to express individual personality is the whole philosophy of Towle designing. Since 1690 and the first William Moulton, founder of the present Towle Silversmiths, Sterling by these craftsmen has ever been the embodiment of feminine loveliness and charm.

TOWLE

Sterling Silver Exclusively



Seville Louis XIV D'Orleans
Virginia Carvel La Fayette Mary Chilton Lady Mary



Charming, assured, preferring both ornament and simplicity—this lovely, vivid girl finds the Lady Constance pattern in Towle Sterling an exquisite answer to her deepest preferences. (Gown imported by Mary Walls)



Silver Lore—in a lovely Blue-and-Silver Book! A word on silver history. Charming photographs and helpful charts to show you how to set your table for all sorts of functions. Directions on caring for your silver. If you will fill out the coupon in full and send 25 cents for postage and handling costs, we shall be delighted to mail you this book for your library.

The Towle Silversmiths, Newburyport, Massachusetts
Please send me *The Book of Solid Silver*. I enclose 25 cents.

NAME _____

STREET _____

CITY _____ STATE _____

My jeweler's name is _____

G-9

The modern curtain mode is Quaker transparent net /



QUAKER
LACE COMPANY
PHILADELPHIA

An excellent example of block-front chest of the three-panel type



FURNITURE OF THE COLONIES

(Continued from page 89)

of the gate-leg table, and the butterfly table, highboys or lowboys of maple or pine, the corner shell-topped cupboards, the chairs of mushroom ladder-back type, baluster and Windsor, and the primitive forms and stools.

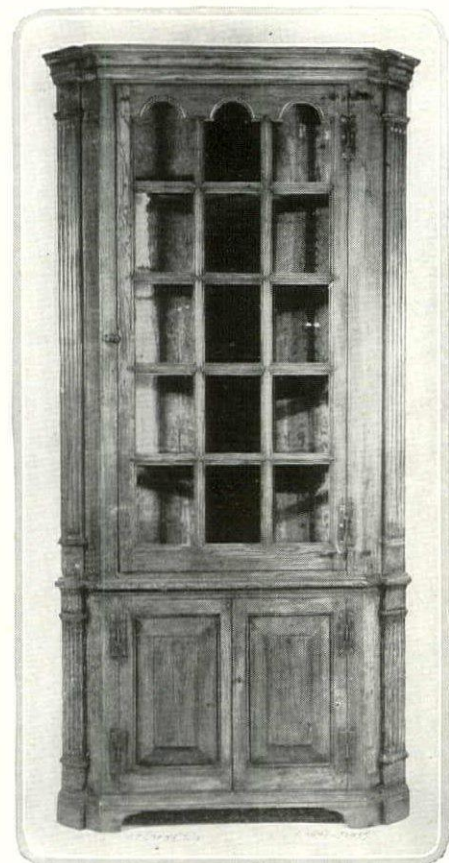
Provincial pieces have that charm of individuality and spontaneity found in French provincial furniture. Their primitive construction, simple ornament and the use of local woods made them especially acceptable in country houses. Fruit and nut woods were used, with pine, maple and ash, and walnut in the South and eastern Pennsylvania. Their decoration was largely turning and painting, usually in plain colors like green, red, gray and black, with occasional floral ornament. A characteristic use of silhouette outlining in cupboard openings, aprons of tables, highboys, etc., and the originality expressed in chair crests and finials lend a special appeal to these pieces of local craftsmanship.

Such articles as the dresser—a primitive cupboard with closed doors below and open shelves above, made of cherry and maple, or of pine—were in common use until the mid-18th

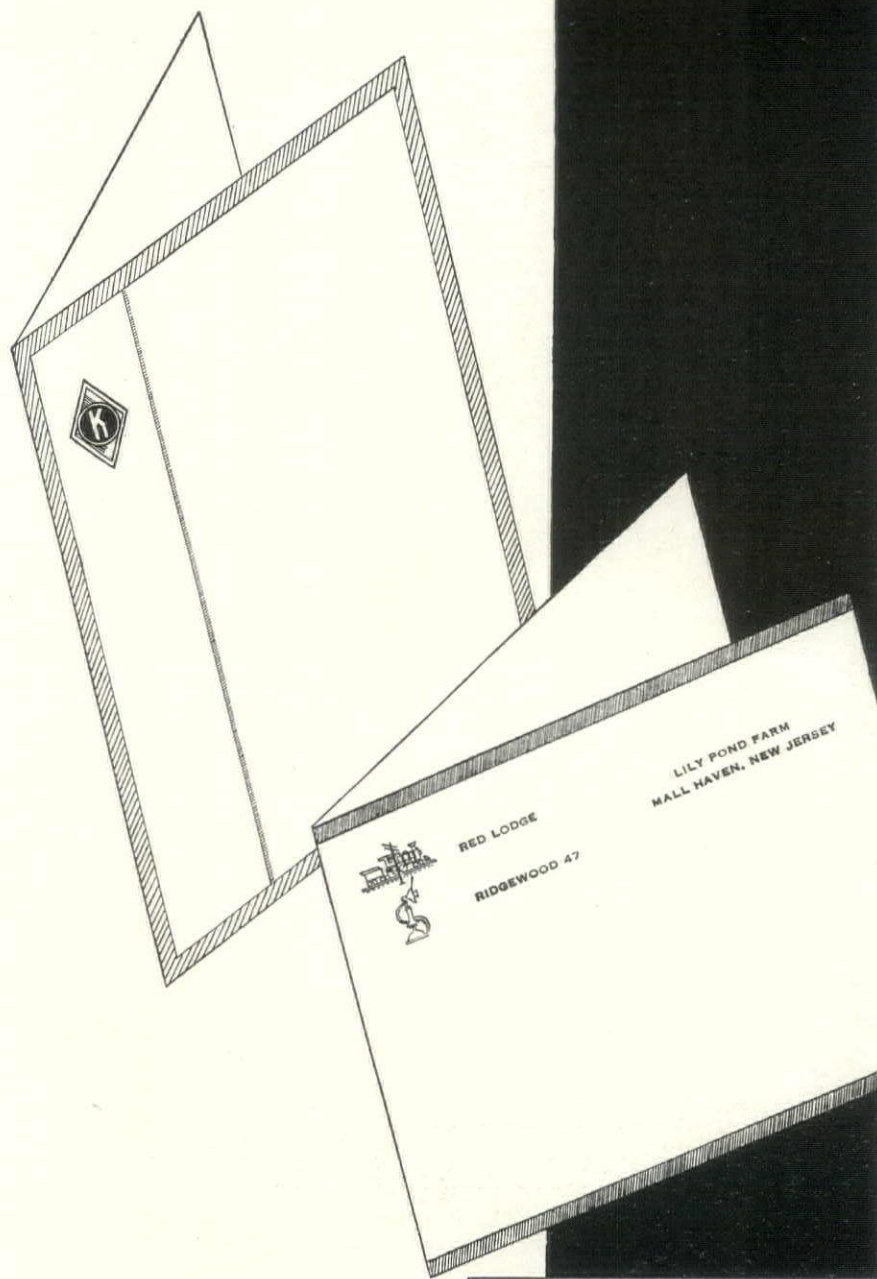
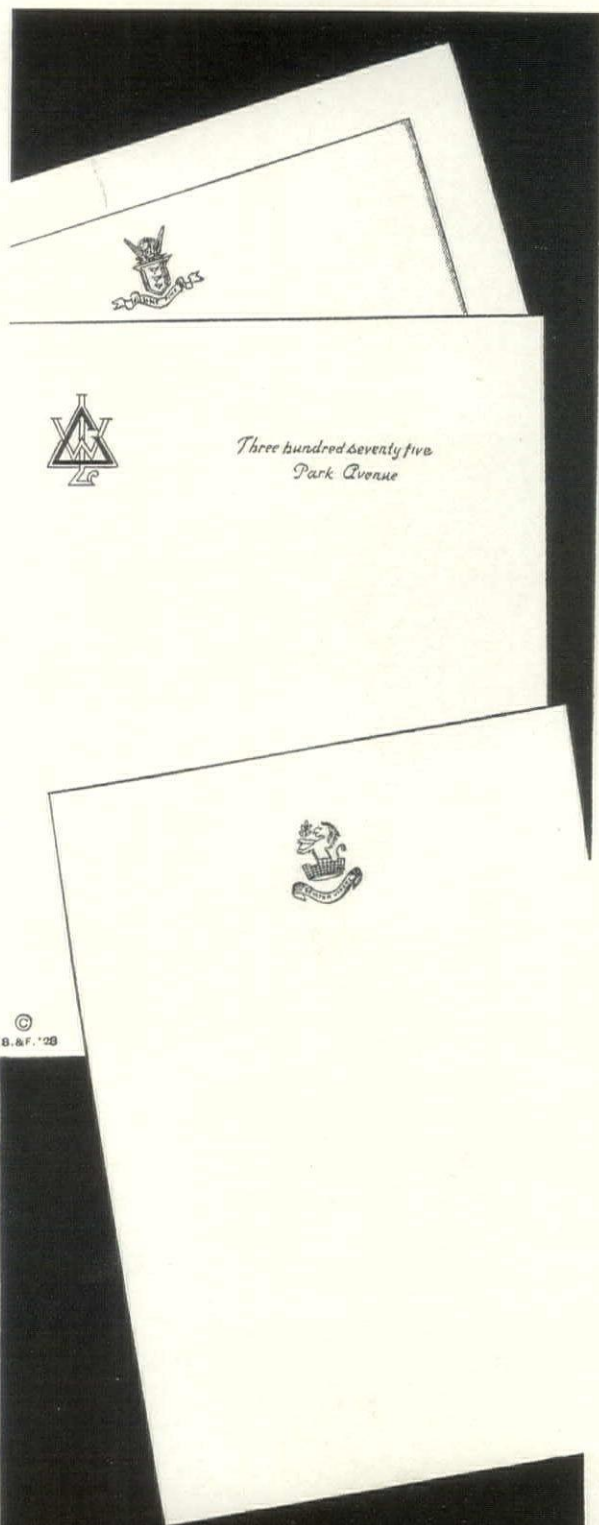
Century. A sense of good proportion and design often guided their making. The wainscot, banister-back, turned spindle and slat-back chair gave considerable scope for local ingenuity. The early settles and hutch-chairs, as well as hutch-tables, were as practical as they were primitive. The Windsor chair in its many local variants, together with the Windsor settee and an occasional table of the same type, offers a field of investigation which is tempting.

The painted furniture of Continental type, made by Germans in Pennsylvania, is often pleasing and sometimes amusing; while the wall cupboards and corner cupboards are intriguing. New England types are more sober, but wonderfully ingenious at times. Desks are serious pieces which show off the fine quality of their wood in slant-tops and fronts, as do the chests, chests-on-chest, highboys and lowboys in comely maple, cherry and pine. The beds, though simple, often have good posts, tapering as they ascend, whether round or octagonal, and occasionally boast some good turned ornament; but their crowning glory is in the curved

(Continued on page 162)



A late Colonial corner cupboard of splendid proportions with well designed details. 1760. French & Co.



THE KING'S
MESSENGER *rode far bearing
the illuminated scrolls of his
royal master :: Just so, today,
your personal stationery goes
abroad carrying the wordless
implication of your taste ::*

BLACK STARR AND FROST

JEWELERS IN NEW YORK FOR 118 YEARS

FIFTH AVE., COR. 48TH ST., NEW YORK

PARIS : : PALM BEACH



ANTIQUES



Two fine Sheraton Lyre-back chairs from a set of eighteen. England 1800. Mahogany with brass inlay. This is one of several sets of antique English chairs in our galleries, while our stock of reproductions is one of the finest in America.

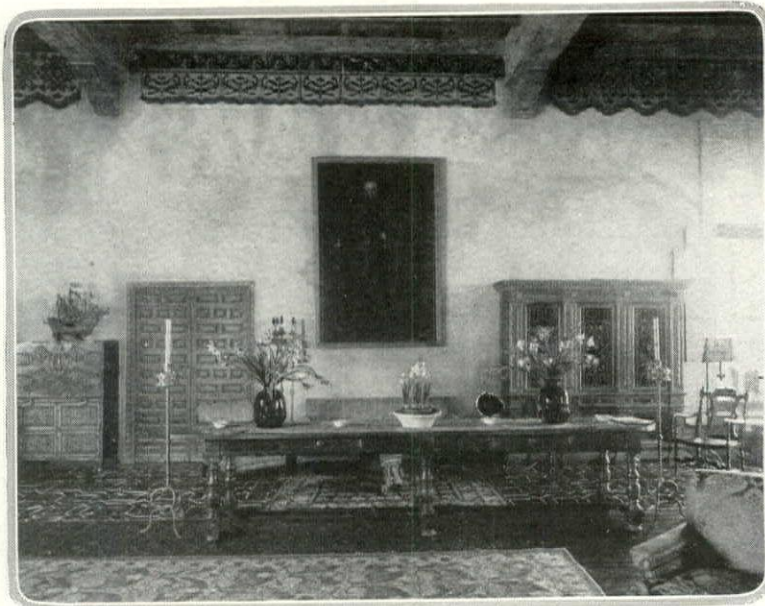
If you cannot conveniently visit us, write and tell us your needs.

JOHN A. COLBY & SONS

129 NORTH WABASH AVE. near RANDOLPH

Interior Decorators
SINCE 1866

CHICAGO

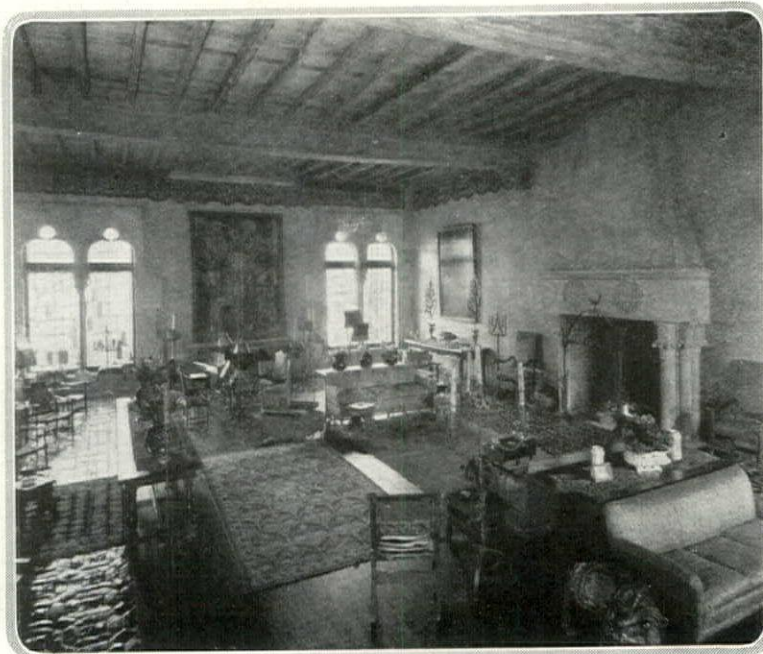


The residence of Mrs. Paris Singer at Palm Beach, Florida, built under the direction of Addison Mizner, houses many true antiques. Beautifully carved pieces shown above add dignity

INSIDE A FLORIDA HOME



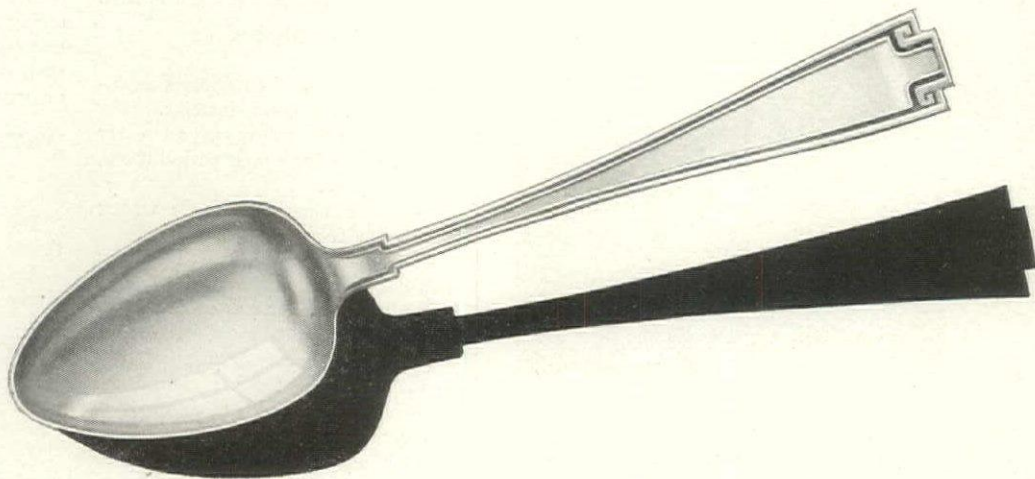
Hung against the plaster walls, the rich colors of this portrait bring warmth to a corner of the living room. Bright floor tiles lend their notes of color



This view of the living room gives one the benefit of the finely paneled pine ceiling, a principal enrichment of old Spanish rooms. The plaster walls and the ornamental fireplace treatment are in the Spanish manner



ETRUSCAN



THE INFLUENCE OF THE CLASSIC

Grey, windswept seas breaking on the shore inspired an early artist. The beauty of his conception carried his design down through the ages. It was a favorite of the Etruscans. The brothers Adam revived it in England. Colonial silversmiths brought it to America.

Today, given a new interpretation by the Gorham Master Craftsmen this same motive is the theme of their Etruscan pattern. Because of the ageless beauty that is its underlying charm, passing fads will not affect your fondness for this exquisite pattern.

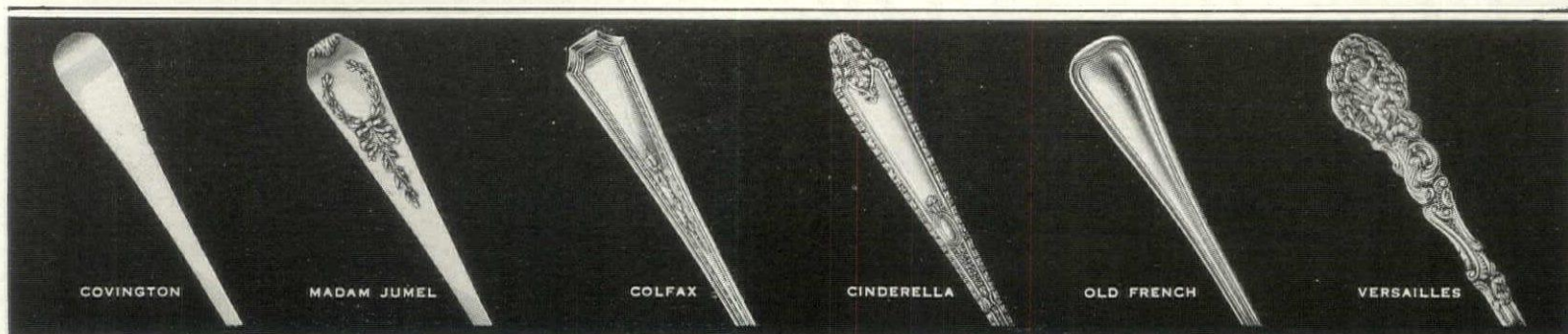
Etruscan will harmonize well with any home where simple beauty is the keynote. And, wrought of sterling silver by the Gorham Master Craftsmen, you know that even though it has the hardest use it will live almost forever.

Your jeweler will gladly show you the standard Etruscan pieces as well as many others which make especially delightful gifts (Etruscan Tea Spoons, small, \$7.75 for 6, Dessert Knives, \$21.00 for 6, Dessert Forks, trade, \$20.00 for 6.)

GORHAM

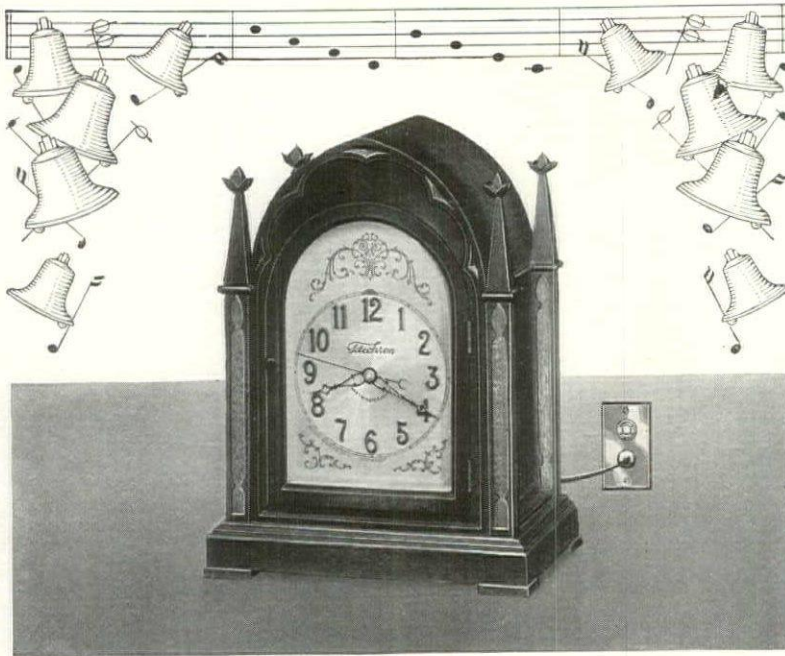
PROVIDENCE, R. I.  NEW YORK, N. Y.

MEMBER OF THE STERLING SILVERSMITHS GUILD OF AMERICA



"Whatever your taste—whatever your favorite period—you will find among Gorham's 27 patterns in Sterling a silver service to harmonize"

AMERICA'S LEADING SILVERSMITHS FOR OVER 90 YEARS



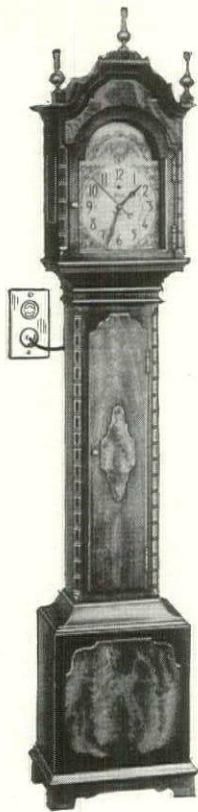
NOW—Chiming Electric Time

HAVEN'T you always wanted a clock like this? Gracefully designed, beautifully finished, with deep, mellow-toned chimes . . . a clock that *always* tells the truth, and requires no winding or regulating?

The Revere Clock—Telechron-Motored—has all of these features. It takes regulated time-impulses right from your electric outlet. Its accuracy is amazing! You have a wide selection of models with a variety of chime and strike features. Ask to see them at your dealer's, or mail coupon for illustrated brochure.

If desired, this modern electric clock may be had without chime features

REVERE CLOCK COMPANY
CINCINNATI, OHIO



Revere Clocks

Telechron MOTORED

The CHIMING ELECTRIC CLOCKS

MAIL THIS COUPON FOR LITERATURE

REVERE CLOCK COMPANY
Dept. GG, Cincinnati, Ohio

Please send me complete information about Revere-Telechron Chime and Strike models, which will give me correct time from my electric light current.

TEN DON'TS IN DECORATION

(Continued from page 94)

basic principle, so do not be carried away by fads of the moment which ignore this principle and have no lasting satisfaction.

WHAT TO AVOID IN CURTAINS

MARY MCBURNEY

Don't use formal curtains in an informal country house interior.

Don't use a fabric in an early period pattern for a later period room, and vice-versa.

Don't use hangings of the wrong color value for the walls.

Don't use rough textured fabrics with delicate, smooth walls.

Don't use fine taffetas or silks with heavy plaster walls.

Your curtains are an essential part of the background. They should not be so important in design as to overpower the room.

Don't trust the making of your curtains to inexperienced workmen, as the form is fully as important as the color and texture.

Curtains of figured chintz should not be used with a striking figured wall paper.

Don't be afraid to use chintz and linen in town as well as in country rooms.

Don't use heavy damask or velvets in bedrooms.

SELECTING OLD FURNITURE

WALTER JOHNSON

Don't select for utilitarian use frail old pieces that will not stand the strain of everyday usage.

Don't select old pieces that cannot be made to function. Example—cabinet drawers that do not open, clocks that will never run, old beds which are too short to sleep in.

Old pieces that are out of sympathy in type with other furniture in the room should be avoided. Don't combine heavy Italian Renaissance with delicate French pieces, or those two extremes in the English modes—Sheraton with Elizabethan.

Don't select old pieces that are out of scale with the rest of the furniture. Example—a too large buffet or dining table in a small dining room, an overmantel painting too small for the mantelpiece.

A room should not be cluttered up with old pieces which have no function in it and are added simply because they are beautiful old pieces.

Don't choose old pieces whose color brings a jarring note into the room. Red mahogany does not mingle happily with soft walnut colors, and painted pieces have to be carefully selected with the general color scheme of the room in mind.

Consider the size and type of the room and its background when selecting old pieces. Old furniture designed to add richness and elegance to a Baronial hallway is out of place in the modern room of meagre proportions.

In selecting an old piece be sure that it is really old. It is comparatively easy to consult experts and much furniture that passes for old is not so.

Don't select an old piece because it

can be purchased cheaply. If its presence interferes with the air of comfort or elegance which you are trying to create, a "bargain" is by no means desirable.

Don't select old furniture without seeing it. There is much to be considered in color, scale, finish, line, etc., that is not apparent in photographs or word of mouth descriptions.

WAYS OF LIGHTS AND LAMPS

CHAMBERLIN DODDS

Do not use overhead lights that throw an unbecoming glare.

Do not use indirect lighting exclusively as it is frequently necessary to have light concentrated in one spot.

Arrange the illumination so that there is sufficient soft light evenly diffused. Do not try to light a room so that it looks like a hot sunny day.

Do not use too many shapes or colors of lamps and shades in one room.

In a strictly period room, do not use lamps or wall brackets of other periods.

Do not place wall brackets informally in a formal room.

Do not use figured lamp shades on figured lamps unless the designs are corresponding in feeling and the colors harmonious.

The comfort of a room depends largely on its lighting so do not fail to arrange lamps for comfort in reading.

Beware of using green or blue lamp shades as they diffuse a hard and unbecoming light.

Consider the occasion of the moment and do not neglect to arrange the degree of light accordingly.

CHAIRS AND THEIR COVERING

MARGERY SILL WICKWARE

Don't cover all chairs in a room with the same material.

Don't cover every piece of furniture with a different material as this treatment is confusing.

On small chairs delicate in scale, don't use heavy, deep-piled fabrics.

Large Renaissance designs should not be used on small chairs with comparatively small spaces to cover.

Don't trim every piece of furniture with heavy fringe, nailheads, gimps and weltings of contrasting colors. Trimming should be used with the greatest discrimination and care.

Don't use delicate brocades on massive pieces of overstuffed furniture.

Beware of covering too many pieces of furniture with a heavy pile mohair, if you would avoid the effect of a newly upholstered Pullman car.

Don't have every chair and couch in the room too overstuffed. The effect is somewhat Turkish.

Several different designs of one kind of fabric, such as flowered chintz, should not be used in one room as this treatment creates a confusing, disordered appearance.

In the same room don't use fabrics whose textures are totally unrelated such as very smooth lustrous satin and

(Continued on page 146)



THE CHIEF ATTRIBUTES OF
A SUCCESSFUL INTERIOR

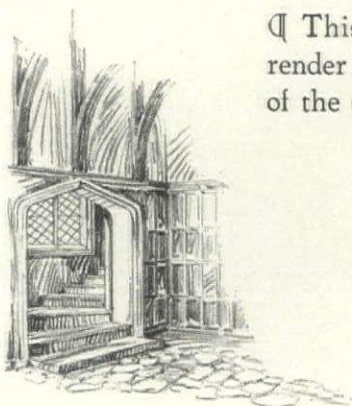
New York Galleries, Inc., Decorators

ONE of the most important requisites of any decorative scheme, for either a town apartment or country house, is visualized in this English living-room—a definite affinity in scale as well as in character between the appointments and the architectural background. ~ ~ ~ ~

¶ This establishment is prepared to render a service embracing every phase of the decoration and appointments for

any type of interior . . . coordinating in perfect balance and harmony the entire background, ceiling and floor with the fascinating details of just the right lighting and all the intriguing incidentals so essential to a well-considered scheme.

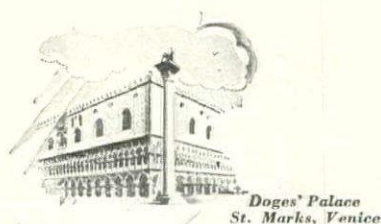
¶ The exhibits here include an important collection of antiques as well as pieces designed for special requirements and fabricated from ancient woods and other sympathetic materials. ~ ~ ~



New York Galleries
INCORPORATED

Madison Avenue, 48th and 49th Streets

CABINETMAKERS DECORATORS ANTIQUARIANS
ARCHITECTURAL REMODELING



Doges' Palace
St. Marks, Venice

An antique Orinoka damask that might have hung in the Doges' Palace in the golden age of Venice drapes this charming drawing-room

ORINOKA Venetian Damask hangs at the windows of this unusual drawing-room . . . a gorgeous fabric, whose ancient self-pattern gleams faintly from a rich background. It recalls the precious Venetian stuffs that hung in the magnificent Ducal Palace when the wealth of Venice ruled the Mediterranean world.

Yet, as important as it is to select lovely colorings and patterns in drapery materials, it is equally necessary to be sure these colors are genuinely sun and tubfast. Then only can the fabrics retain their full beauty.

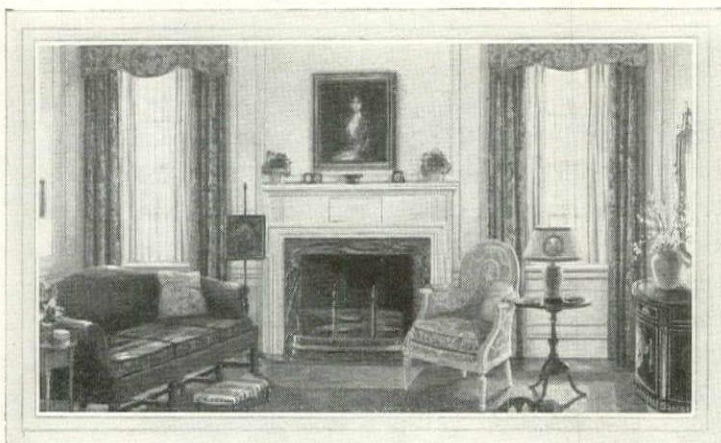
The colors of these Orinoka fabrics are fadeless. The patterns are woven, not printed. Every yard of Orinoka material is sold under this guarantee: *These goods are guaranteed absolutely fadeless. If color changes from exposure to the sunlight or*

from washing, the merchant is hereby authorized to replace them with new goods or refund the purchase price.

There are other Orinoka sun and tubfast fabrics for different types of rooms. Jacobean Frou-Frou for the room of Elizabethan tendency; novel patterns for the modern room; quaint Provincetown Toile for the Early American room. . . .

To know the beauty of Orinoka fabrics, look at them for yourself. See the exquisite quality, the correct designs, the colorings. Only when you have these fabrics at your own windows can you know the satisfaction of Orinoka. It brings to your home drapery beauty that will last.

Send for the new Orinoka booklet, "Color, the Secret of Beautiful Homes." It shows the newer fabrics and how to use them. It is beautifully illustrated in colors.



"The Drawing-Room" from the new Orinoka booklet

Orinoka

THE ORINOKA MILLS

1410

215 Fourth Avenue, New York

Please send me, without charge, the new Orinoka 24-page booklet, "Color, the Secret of Beautiful Homes."

Name _____

Street _____

City _____ State _____



Maurice Fromkes' "Tulips" echoes the note of Heinz Warneke's carved brass figures, "Maiden with Lambs" and "Youth with Wheat", in its naturalistic appeal

MODERN ART FOR PERIOD ROOMS

PAINTINGS are to-day a vital part of interior decoration. The thousands of people who crowd every art exhibition are motivated not only by the desire to see and appreciate what is characteristic of our cultural Renaissance, but also with the urge to possess works of art.

Pictures in a room give it depth and perspective, furnish color where it is needed, and strike a note intimate and personal, reflecting the tastes of the possessor even more than furniture does. But it is of the utmost importance that the pictures and the furniture do not wage war upon each other; that the picture be "right" as regards its size, subject, the place it is to occupy, and the general decorative scheme of the room in which it is hung.

One well-known decorator worked

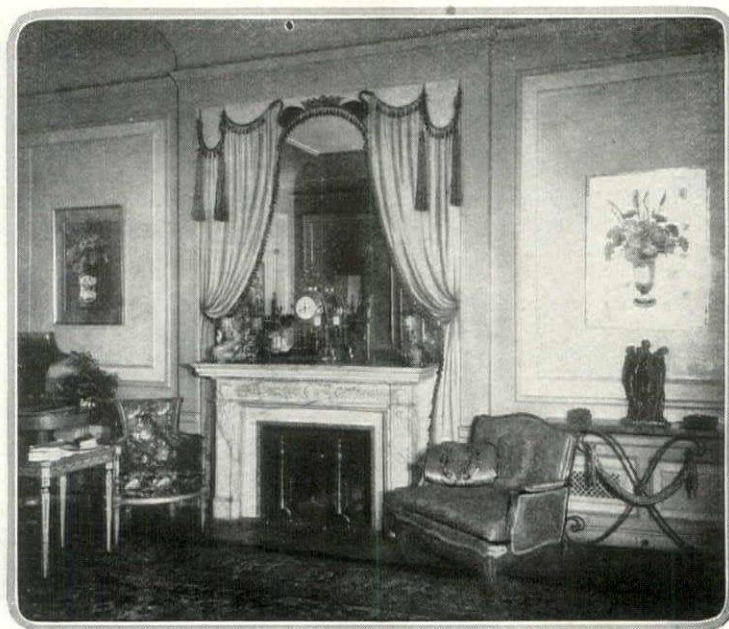
out the following set of simple rules which proved invaluable to his clients:

1. Choose something you like. Don't be afraid of your own preference. Do not buy "names" unless you like the canvases which bear them, or unless you are making a large collection for investment purposes.

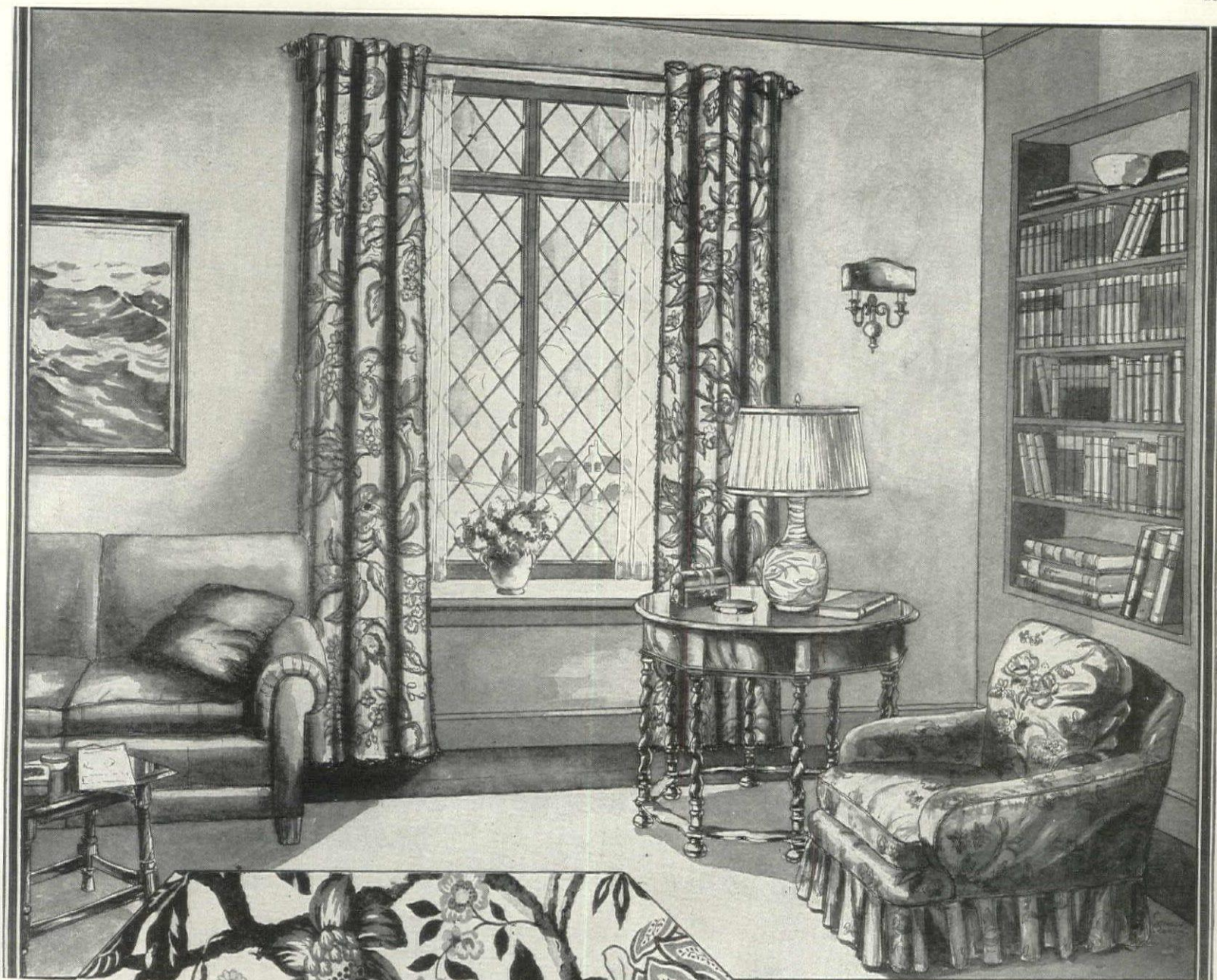
2. Be sure the picture you like is of a correct size. It should never look too large or too small for the space which it is to occupy. Make a list of the dimensions of your wall spaces before you go to the gallery.

3. Select a painting whose subject or style reflects the atmosphere and period of the room in which it is to hang. Landscapes, flower studies and marines look well in any room. Figure compositions usually suggest a period—French, Spanish, and so forth. Ul-

(Continued on page 138)



Jane Peterson's flower studies in tempera grace either side of the mantel in this formal French room. Decorations in this charming living room are by Chamberlin Dodds



WAVERLY FABRICS
FOR FURNITURE COVERINGS
AND DRAPERIES + + +

STYLED to appeal to the home-maker of taste, colorful Waverly Fabrics will bring a new refreshing atmosphere into your home. * * * These popular prints meet the demand for a decorative fabric of high quality, yet of moderate cost. * * * They may be purchased at leading dry goods and department stores at from 50¢ to \$1.50 per yard.

Waverly Fabrics
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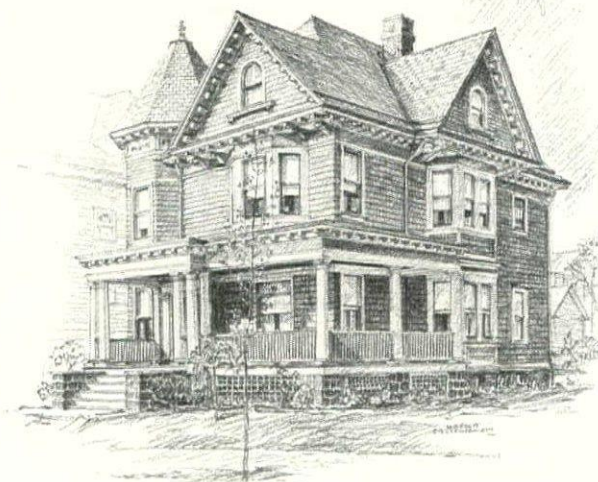
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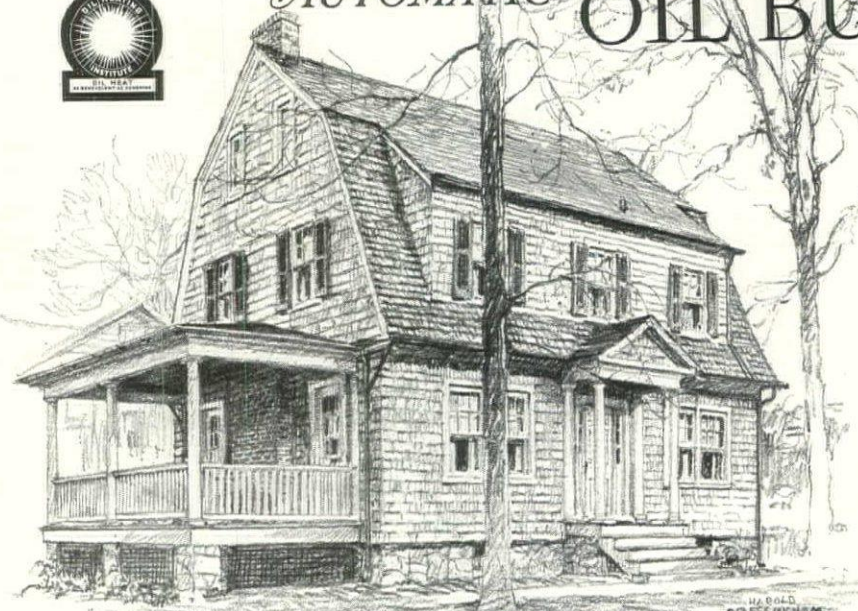
A LIST OF the thousands of people who own QUIET MAY Automatic Oil Burners reveals some interesting contrasts. In it you will find men of every calling and station of life, from clerk to manufacturer, from bookkeeper to banker.

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LA SALLES + + *The New*

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You Must Drive These Cars to Appreciate Their New and Revolutionary Performance, Control, Security and Mind-Ease Features

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- 4.. Security-Plate Glass—For your greater protection. No longer even the remote hazard of flying glass fragments.
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- 6.. Pneumatic Control in Chassis and Body Engineering—Principles of pneumatic control in chassis and body construction assuring maximum quietness. Bodies incorporating features of outstanding strength, roominess, comfort—and the last word in style. The finest products of Fisher and Fleetwood.
- 7.. New Modernity in Finish and Appointment—Deep, rich upholstery. New fittings. Deft and pleasing treatments in fabrics and trim.
- 8.. Chromium Plating—The new metallurgical treatment that assures permanent lustre of exposed nickel parts.

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Never at any time in the history of the motor car has a given price in any class or grade purchased an equal

The Exclusive New Fleetwoods

In addition to the splendid array of new Fisher Body types and styles there are 14 exclusive and exquisite custom models—Fleetwood designed and Fleetwood built—offering the widest and most extensive selection of fine cars ever made available by any manufacturer—a de luxe model to meet the taste and requirements of the most fastidious.

degree of motoring luxury. Not only because of the surpassing excellence of the cars themselves, but by virtue of a dependable and far-reaching dealer body to serve Cadillac and LaSalle owners, a national service

policy clearly defined and the same efficient service under factory regulation at prices limited by us.

To understand and appreciate fully just how great an advance the new Cadillacs and LaSalle's represent it is necessary to drive them, to test their amazing performance, their comfort in action, and their ease of operation. These new models are now ready for inspection at all Cadillac-LaSalle showrooms.

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IN THE HISTORY OF MUSIC



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584 Fifth Avenue, New York

You have heard great piano performances . . .

In a crowded concert hall, some world-famed genius playing to hushed hundreds. Waking the most glorious of all instruments to glorious life. Releasing, with incredible fingers, the floods of melody you have longed to hear—waited patiently to hear—traveled far, perhaps, to hear.

Once there was no other way to hear great piano music. But now, in the quiet of your own home, you can hear, any evening, concerts more wonderful still. To your own waiting piano the Ampico will bring the playing, not of one artist alone, but of practically all the famous artists of the world. You merely touch an electric button—then relax in your chair to listen.

All in one evening you may hear great classical compositions played by such concert pianists as Godowsky, Orloff, Rosenthal, Lhévinne—well-loved ballads played by Victor Herbert, Carrie Jacobs Bond, Milton Delcamp—the swift and rhythmic music of Broadway, played by such masters of syncopation as Lopez, Confrey, Carroll.

The Ampico is an integral part of the piano. It reproduces *through the piano itself*—bringing you the actual voice of the instrument in its full beauty—permitting you to study closely the method and tone of famous pianists—inspiring you and your children in your own playing. The Ampico does not in any way change the appearance, tone or action of the piano.

You cannot fully believe in this miracle of the Ampico until you hear it! Go, at your first opportunity, to the store where the pianos listed below are sold. Ask to have the Ampico play for you a program of your own selection . . .

Do not postpone this fascinating experience!

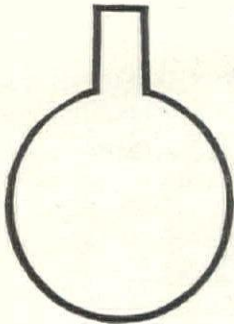
Electrically operated models — \$7.50 to \$4,500.

An initial payment of 10% will place an Ampico in your home.

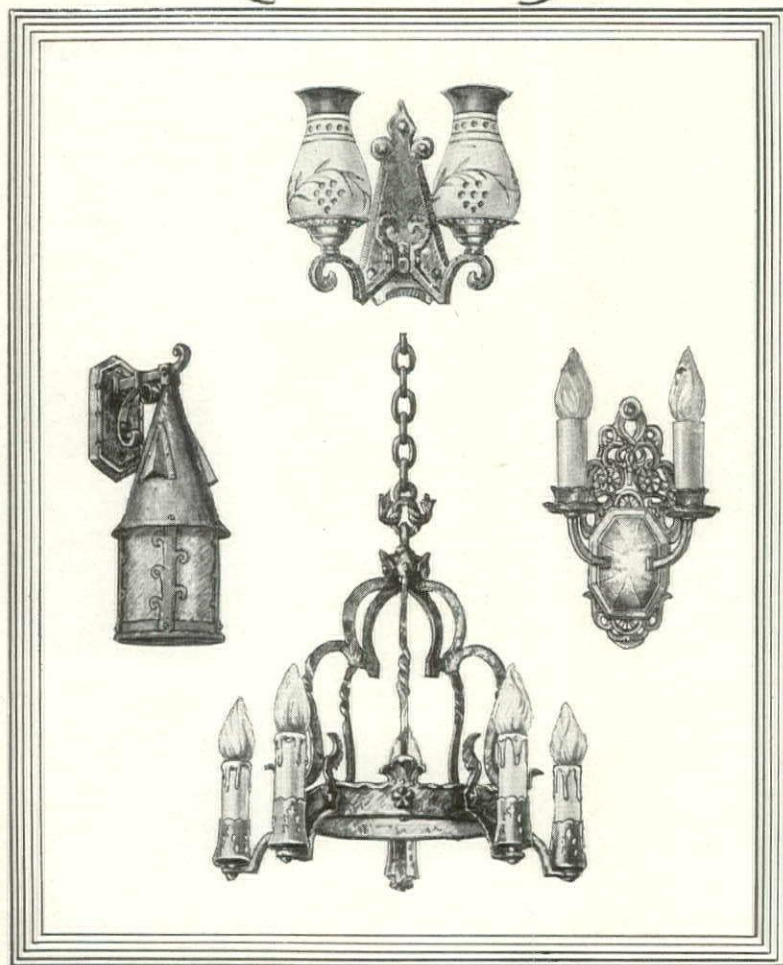
The remainder is payable over a period of two years.



Try placing a vase of Weller Ware on a prominent table, or in clear sunlight on a sill. Its unusual luster will glow and glisten in the light. Here you will see the full splendor of its colors. For Weller Ware has all the changes of fire! Sometimes its background hues have "over-drips" of a second shade—luxurious effects never seen in other pottery. Such brilliance is in flower-pitchers, candlesticks, great peasant plates. Also in candy jars, window bowls, footed dishes for fruit. Yet prices for this decorative pottery are surprisingly in reason—as they are for the Weller cottage sets and distinctive kitchenware. . . . Paula Morgan, authority on home and garden decoration, will give free advice concerning handsome treatments of pottery for your home. Write her in care of The Department of Decorative Arts, The Weller Potteries, Zanesville, Ohio. *Established in 1872.*

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Exquisite Effects in Colonial Lighting



Lightolier designers have delved deeply into Colonial traditions and customs to produce these quaint and characteristic lighting ornaments. Correct and beautifully decorative by day, they are transformed at night into illuminating effects of exquisite beauty. Colonial Lightoliers and many others in every period design may be seen on review at the leading fixture dealer in your vicinity. They are attractively priced and available for even the most modest building budget. Write for an informative booklet, "The Vogue in Decorative Lighting."

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Against a painted wall panel taken from a chateau near Liege hangs Claggett Wilson's "Valencia" which effectively complements the lovely old commode

MODERN ART FOR PERIOD ROOMS

(Continued from page 134)

tra-modern, naïve, or delicately tinted paintings are over-shadowed by heavy Spanish or English furniture, but sometimes blend with Italian.

4. Choose a picture which has interesting composition (arrangement of light and dark) for an important hanging space. If it is to hang above a mantelpiece, it should be bold and striking in composition, since the fireplace is the decorative center of the room. An important picture cannot be hung incidentally, but must be the center of a furniture group. Pictures that are to hang near a door must compose so that the movement is into, and not out of the room; otherwise the effect is distracting. If two pictures are to hang side by side on spaces of equal size, they must balance in composition as well as in size.

5. Consider the color scheme. A picture should either form the keynote

of the whole scheme of decoration or should complement and emphasize the dominant color note of the room. A painting in pale tones requires a light wall, while somber coloring is set off against paneled or dark-toned walls. Brilliant colors go well against light or dark backgrounds, if they blend with furniture, rugs and hangings.

6. Choose a picture that will look well in the light which your hanging space affords. Every painting should have the best possible light. Bright red, blue and yellow will carry in an indirect or dim light, but browns, greens and grayish colors are at a disadvantage when poorly illuminated. Etchings, lithographs, silhouettes and woodblock prints, framed on white mats and arranged in groups, will lighten the corners farthest from the windows.

E. LAMBERT



"The Old Mirror" by Maurice Fromkes, with its soft greens and blues which are repeated in the tapestry-covered chair, provides the proper note for this corner



THIS SATIN DAMASK is produced in exquisite color combinations: beige, apricot and plum on a light peacock green ground; gold, slate blue and plum on an etruscan red ground



A CLASSIC THEME IN A MODERN DAMASK

IN this new damask that classic theme playing through fabric design since the XV century—"a vase of flowers"—is revitalized . . . transformed by the simplicity and suave beauty which distinguish the best of contemporary art.

Patrician flowers rise on high arched stems above a vase of purest grace! Attenuated leaves trail lightly down a shimmering satin background! A rich stripe adds dignity.

The subtle blending of old and

new makes this damask unusually versatile—appropriate to wholly modern ensembles or to rooms of traditional styles.

In handblocked and printed linens and chintzes, in damasks, brocades, brocatelles, satins, taffetas and tapes, Schumacher presents authentic reproductions and adaptations from the past as well as creations by the most advanced artists. Fabrics for every decorative purpose are included in the Schumacher collections.

These fabrics may be seen by arrangement with your decorator, upholsterer, or the decorating service of your department store. Samples especially selected to fit your particular requirements can be promptly secured by them.

A NEW BOOKLET, "Fabrics—the Key to Successful Decoration," giving, briefly, the history of fabrics and their importance in decorative use will be sent to you

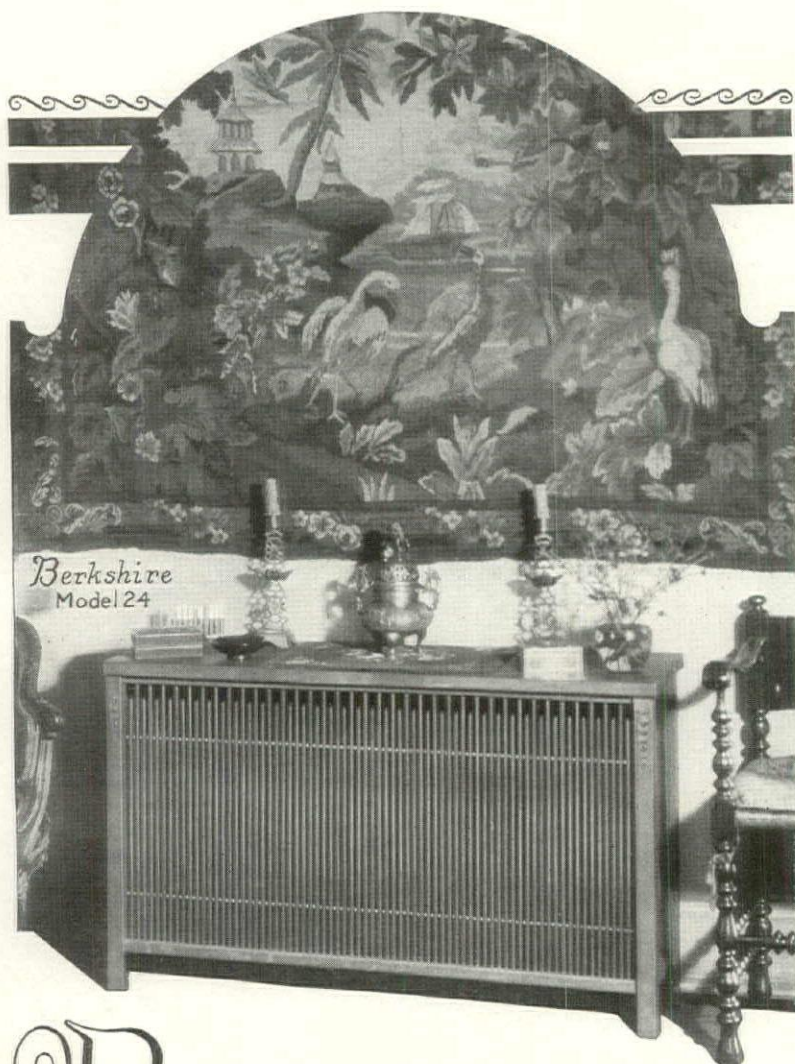
without charge, upon request. This booklet will help you in your consultation with your decorator. It describes and illustrates the fabrics each style of decoration demands.

F. Schumacher & Co., Dept. E-9, 60 West 40th St., New York, Importers, Manufacturers and Distributors to the trade only of Decorative Drapery and Upholstery Fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids, Detroit.

A DISTINGUISHED American designer found in this damask just the sophisticated beauty and elegance desired in a covering for one of his modern chairs



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Rich colorful beauty for your radiators.

WHEN covered with Hart & Cooley Enclosures, your radiators become inviting window seats and console tables . . . beautiful to the eye, handy to use. The designs offered are many and pleasing, and may be had in rich colors or natural wood grain finishes to harmonize with walls and draperies. Hart & Cooley Enclosures are not only beautiful but assure health and comfort through the generous humidifiers which keep the air moist and healthful. You will be delighted by the protection they will afford your walls and draperies as well as the rich beauty they will bring into your home.

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Branches: New York, 1 E. 42nd St.; Boston, 250 Stuart St.; Philadelphia, 1600 Arch St.; Pittsburgh, 6012 Broad St.; Chicago, 61 W. Kinzie St.; Detroit, 12340 Cloverdale Ave.

HART & COOLEY Radiator Enclosures

THE HART & COOLEY MFG. CO.
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Gentlemen: Please send me illustrated literature describing the advantages of Hart & Cooley Radiator Enclosures.

Name

Address



A rather rare form of horse amulet which shows no trace of the basic devices so often used in these brasses

COLLECTING HARNESS BRASSES

(Continued from page 98)

the old superstitions run on.

The designs in use are by no means confined to the sun, moon and heart, however. Animals are very common, the horse naturally taking the lead. Cows, strangely enough, appear very seldom, but cats, dogs, camels, squirrels, eagles, swans, Pegasus himself, and even bee-hives, are found. Flowers appear but rarely, the commonest being the combined Rose, Thistle and Shamrock, symbolizing England, Scotland and Ireland. Each of these may also be found alone, and the Shamrock may at times be confused with the ace of clubs design which is to be found also, as are various decorative types and sizes of hearts, diamonds and spades.

Heraldic designs are to be seen sometimes, on large private estates and also as local survivals of historic families which may now have been lost sight of. These heraldic designs can often be identified by the conventional scroll under the central motif. Local types also are known, such as the "Staffordshire knot" which is approximately confined to that county in England.

Ships are sometimes found in coast towns, but almost never inland; and locomotives are to be seen on some of the more modern brasses, generally after 1850.

Women practically never appear. At first glance this is rather surprising, but is probably based on the idea that women were anything but lucky in dealing with occult matters. Portraits of Queen Victoria are found, however, and at least one old brass

showing a woman on horseback in mediaeval costume is known.

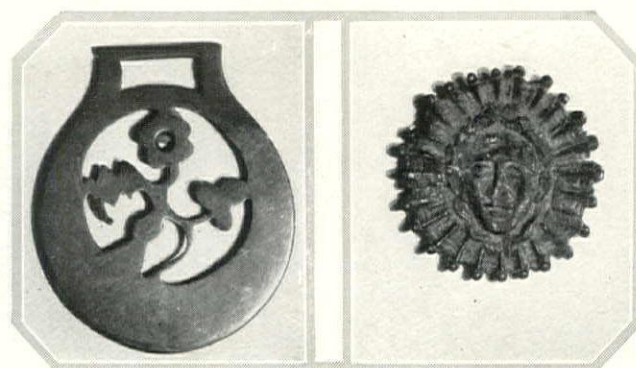
The collector has to be on his guard, even in this little explored field. In the first place, brasses are to be divided into two distinct classes: the old ones which were cast in molds, and the new ones which have been stamped out by machine presses. The old ones may be identified by the stubs on the back which are the points at which the molten metal was poured into the mold; in addition to this they are generally smooth on the front only, the back being roughened and pock-marked from the molding process. The new ones are without any casting studs and the edges show a "burr" which has resulted from machine stamping, especially in the smaller details and sharp corners. The newer ones are of much less interest than the older kind and are at present hardly worth collecting.

As ornaments for the home, horse brasses are very attractive indeed. There are several ways in which they may be displayed to advantage: one is to have them attached to wide straps

and hung down each side of the fireplace. The blank end of a bookcase, often a difficult thing to "do anything with", also offers a very suitable place for them and I should suggest using them as push-plates for swinging doors.

For the serious collector, horse brasses offer many problems. Practically nothing is recorded as to their distribution in America, and it would be interesting to see which designs we have perpetuated.

In some parts of middle Europe the heart is a favorite peasant decoration for harnesses



In this brass are found the solar disc, lunar crescent, and a rose, thistle and shamrock

Italian peasants still use amulets on their harness. This one dates from mediaeval times

What shall we give her?

Study her tastes. Are they conservative? Then think how she will welcome the "sophisticated simplicity" of the Antique Pattern in Wallace Sterling Silver. Or the strength and straight-forwardness of the Washington or Puritan designs. Or do her tastes run to more elaborate effects? Then give her the Renaissance Pattern, so generous in its ornamentation. Or— for a compromise between simplicity and elaboration—the grace and harmony of Princess Anne or Princess Mary...

R. Wallace & Sons
Mfg. Co., 609 Wallace
Park, Wallingford,
Connecticut.

Patterns are, from top to bottom, Washington, Princess Anne, Princess Mary

Patterns are, from top to bottom, Antique, Renaissance, Puritan



The beautiful six-piece Tea Set in the Antique Pattern is priced at \$625, without the waiter \$400. Tea Spoons in the patterns shown are priced from \$21 to \$29 per dozen, Dinner Knives from \$44 to \$45 and Dinner Forks from \$45 to \$54.

Special booklets illustrating each pattern will be sent upon request.

WALLACE STERLING SILVER

POOLEY

Model 7500
(With decorated doors)
Spanish Chest Radio Cabinet

Note the beauty of line and finish, the graceful columns, the rich woodwork of doors and sides. And study the open view below. Price complete with speaker but without receiving set...\$125



Radio furniture— what should it be?

WHY should not a modern radio cabinet serve two purposes? These Pooleys do—radio cabinet and Spanish chest—radio cabinet and desk—radio cabinet and phonograph—radio cabinet and celarette. And for those who prefer: straight radio cabinets in elegant design and workmanship—all Pooley in quality, all fully described in a handsome booklet—send for it.



Model 7400
Radio Desk Cabinet
Another sample of Pooley's rare ability to unite utility and decoration. Complete with speaker, inkwell and large desk blotter but without receiving set...\$80 Price slightly higher west of the Rockies and in Inter-Mountain States.

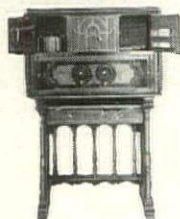


THE POOLEY COMPANY

1600 Indiana Ave. Philadelphia, U.S.A.
Please send me, free, the illustrated booklet that tells all about the new Pooley Radio Cabinet.

Name.....

Address.....



Model 7500
(Open view)

See the handy compartments on either side of the speaker, with card and pipe racks built in the doors. Drop front compartment below the set, for record albums or magazines.

HOUSE & GARDEN'S BOOKSHELF

THE ANNUALS OF FLOWERLAND. By Alice T. A. Quackenbush. New York: The Macmillan Company.

EVEN with some adherence to botanical classification and scientific nomenclature the writer has, by her naïvete and sense of sly humor, made this a most entertaining and intriguing treatment of a subject too little heeded in the now prevailing trend toward perennial gardens and those that are designed and planted by landscape architects. Delightful little legends—scandals they are sometimes called—are recited to explain the origin of certain little flowers or their names. One might even imagine that the author derived for herself no little amusement in putting upon a concluding page in array all the ponderous and monstrous compound flower appellations used in the book, with their phonetic equivalents in English, for the contemplation of a reader not versed in Greek and Latin.

But the pretty volume lacks illustrations altogether. The reading of it should be supplemented by continuous cross reference to such a catalog as that of Vaughans with its exquisite little colored pictures of the improved forms of many of the lovely annuals whose charms are available at but very little cost additional to the small care and labor involved. F. B. M.

THE ROCKING-CHAIR: An American Institution. By Walter A. Dyer and Esther Stevens Fraser. New York: The Century Company.

WHETHER the ingenious brain and versatile mind of Benjamin Franklin invented that strictly American institution of blessed memory, the rocking-chair, is the question which intensely interests Mrs. Fraser in the first part of this book over which she and Mr. Dyer have spent a great deal of time and effort in research. Mrs. Fraser likes the rocking-chair, as most of us do, were we but as honest as she and would acknowledge it, and she tells us so quite frankly. She rather advocates it as a valuable ally in the management of husbands—for this many hearts will probably be sincerely grateful. From the beginning of its history, as far as patient effort will disclose, she brings the rocking-chair from the earliest application of rockers to slat-back types, down to the Windsor rocker.

Mr. Dyer then takes up the subject of the Boston rocker, of which he tells us in an easy delightful style that makes any subject upon which he writes of sufficient interest to lure one on to reading and reading until the end of his theme is all too soon reached. Now you know, rocking-chairs are not exactly the sort of a subject to enthuse one, but Mr. Dyer's account of his collection of Boston rockers and how he came to make it is certainly readable, and will be found

of interest to any one who is a collector of old American furniture or of information bearing upon the customs and ways of our sturdy forebears. The good old rocking-chair was a source of comfort to them in "the good old days," and many of us should be glad of that comfort in the present modern rush—if our cigar box city apartments allowed room for any such piece of furniture. Some of us have not seen a rocking-chair for so long that the word recalls happy memories of childhood. G. C. G.

THE REAL LOG CABIN. By Chilson D. Aldrich. New York: The Macmillan Company.

MR. ALDRICH'S book is noticeably—and happily—free from a drawback too generally shared by books of self-help that explicitly instruct the reader how to do things, whether it be boiling a potato or making a radio set. The directions may be clear enough and right enough, but most of the books that give them simply can't be read. They are as dull as ditchwater and have to be painfully plodded through.

Mr. Aldrich's book isn't that sort. It is thoroughly specific and clear on every possible point that has anything to do with planning or building a log cabin, and it is thoroughly readable, too, from cover to cover. Moreover, it is chock full of common sense, pithily and pleasantly put in a way that sticks in the reader's mind. Now and again burst forth bits of the author's genial personality in snatches of homely philosophy such as the following, *à propos* waiting till you have time and money to make a dream materialize: "Honest to goodness, now, did you ever know anybody who waited until he got the time and money that ever did anything? I never did."

The book is divided into two parts. The first deals with general matters of preparation—selecting the proper site, the sorts of site possible and desirable, the type of cabin, materials and the like. The second, containing eleven short chapters, goes exhaustively into all the details of construction. Besides numerous half-tone illustrations, there are plans, excellent and lucid sketches, and a goodly array of diagrammatic drawings showing the methods of construction accurately explained in the text.

Every sort of log cabin is discussed, large and small, simple and sophisticated. Nothing is omitted that can be of any concern to the prospective owner of a log cabin. Over and above explicit instructions for every feature from foundations to ridge-pole, including appropriate designs for all the requisite hardware, there are directions and schemes for building-in furniture of the most useful and seemly type. The enthusiasm with which the author handles his subject is both persuasive and infectious. H. D. E.



RADIO CABINETS

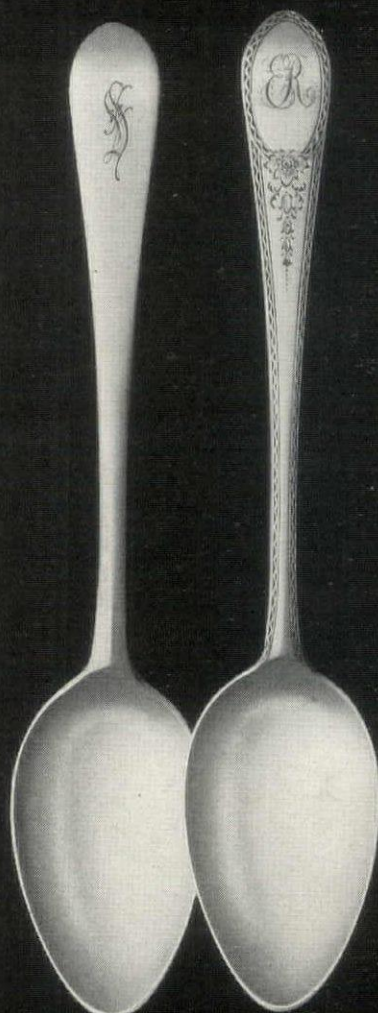
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"Treasure" Solid Silver

Sterling 925/1000 Fine



(ABOVE) DINNER HOLLOW WARE IN THE EARLY AMERICAN STYLE



THE EARLY AMERICAN STYLE
PLAIN ENGRAVED

Beauty That Endures

Silver is so obviously something that one buys for a lifetime that the finest and most appreciated designs are those which have endured through generations.

So in «Treasure». Here is an array of authentic period styles, fashioned in the spirit of today, with which one can live for years and never tire of their charm and grace and beauty.

STERLING, of course — for only Sterling gives a sense of real permanence. And only Sterling can become the «family silver» for your children and your children's children. . . Your jeweler will be happy to show you any of these «Treasure» designs—in either flatware or hollowware. Or you can write to us direct.

Send 30 cents (postage or coin) for our new booklet "The Art of Table Setting" illustrated with large 7 x 9 prints showing model table settings made under the supervision of the author of a well known book of etiquette.



Rogers, Lunt & Bowlen Co.
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Greenfield, Mass.

MEMBER OF THE STERLING SILVERSMITHS GUILD

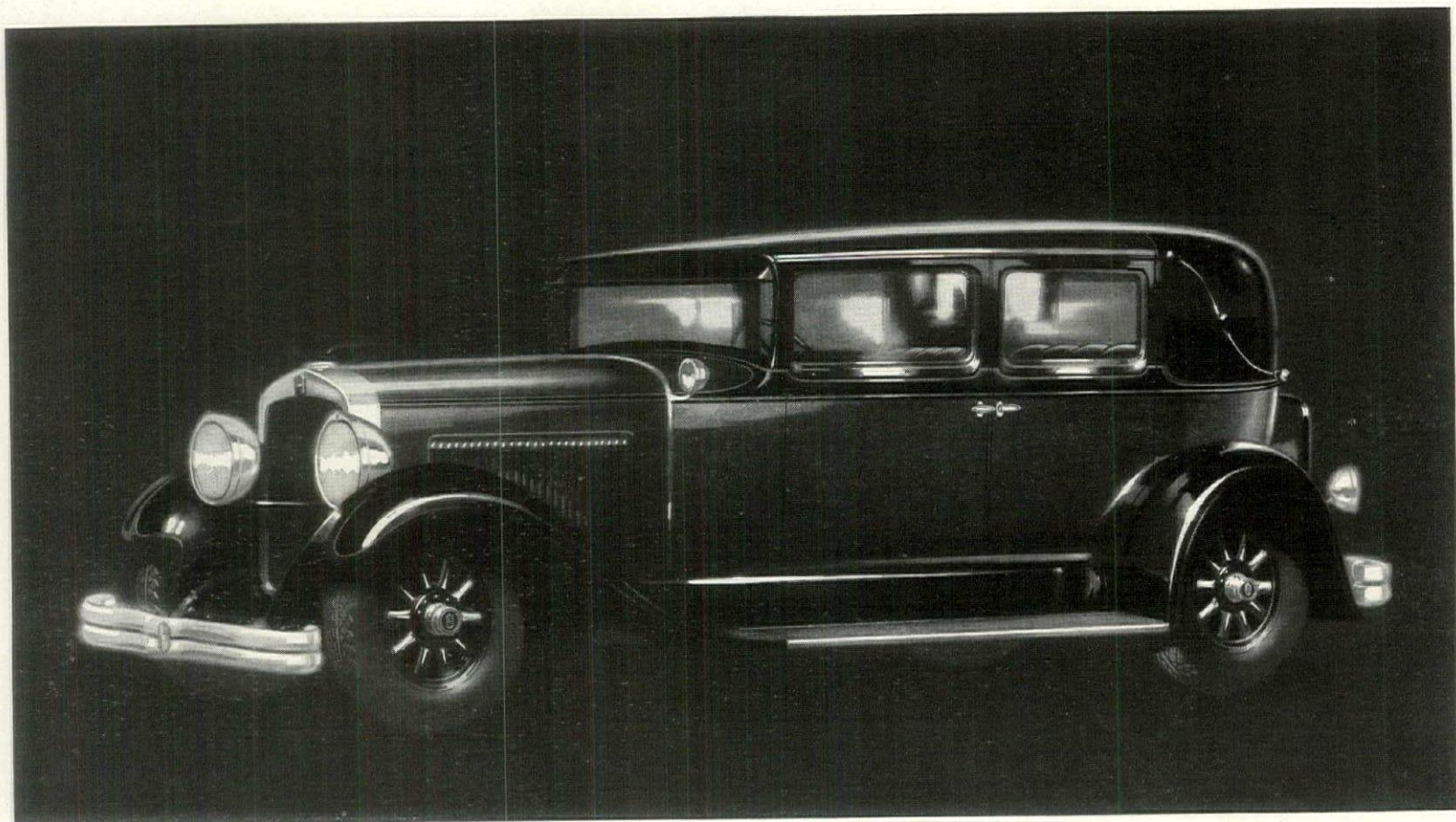


THE MARY II

THE WILLIAM AND
MARY STYLE



THE WORLD HAS A NEW
AND FINER MOTOR CAR



Advanced Six Ambassador

PEOPLE who already have driven the new Twin-Ignition-motored Nash "400" have instantly realized its superiority in performance to cars with older types of motors.

In this new car, they discover more power and speed than they ever will care to use. They find a real thrill in the vigor and snap of Twin-Ignition traffic getaway.

Has Nash accomplished these remark-

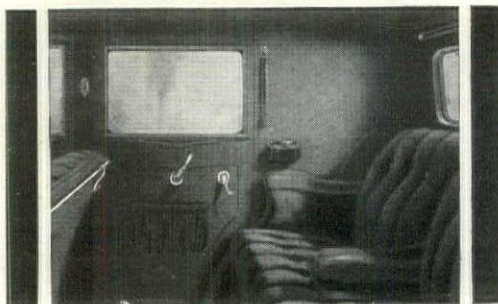
able results by building a larger motor—one with an enormous appetite for gasoline? Or by building a high-compression motor that needs special, high-priced fuels?

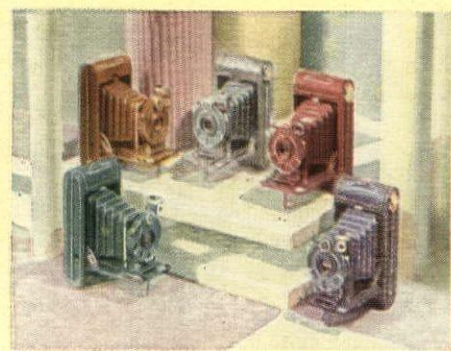
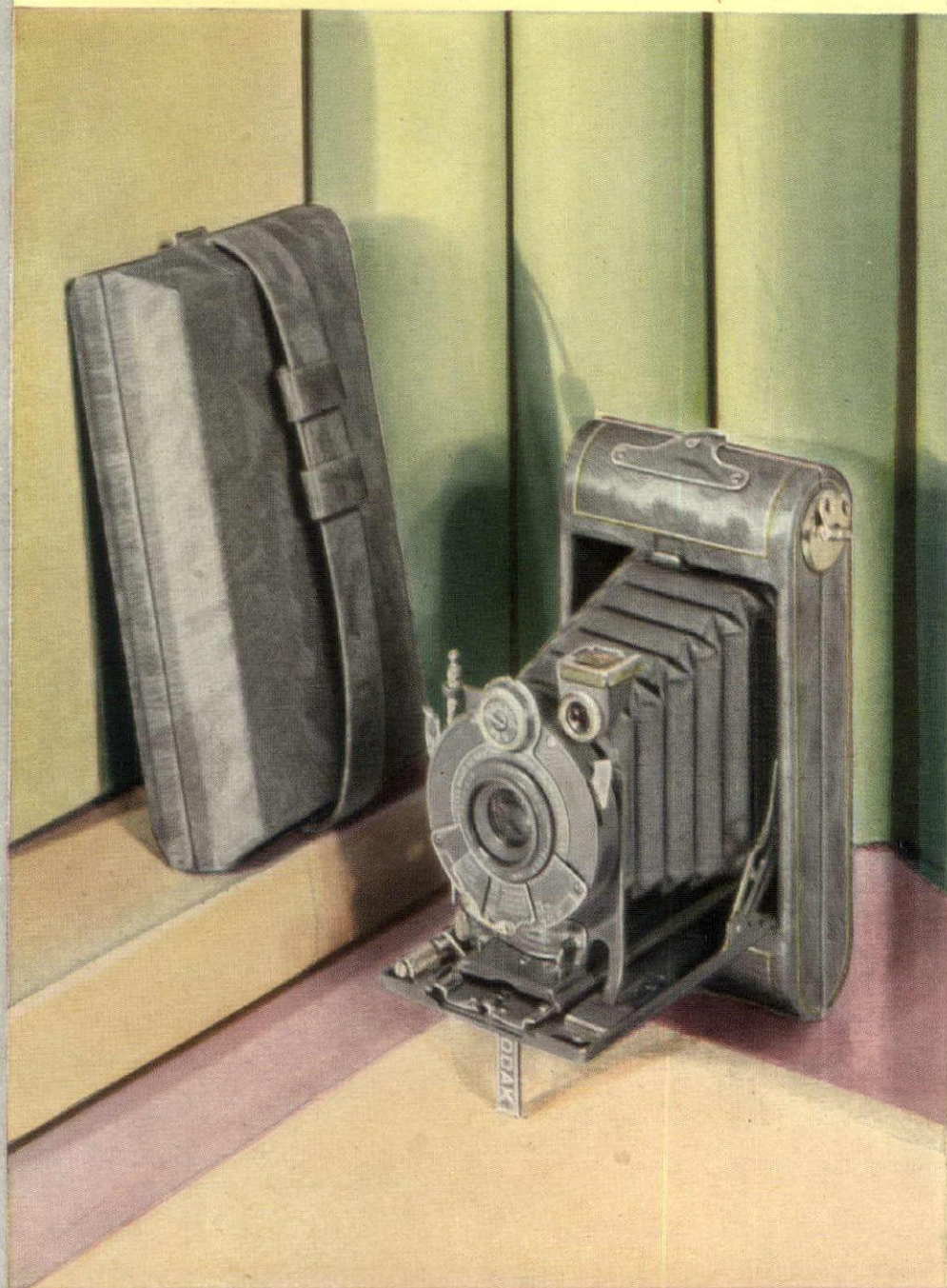
The answer to both questions is an emphatic "No". Nash has developed and perfected new principles of high-compression motor construction which create more power, more speed, with ordinary gasoline, and less of it!

Today, the Twin-Ignition, 12-spark-plug, high-compression motor powers all Nash "400" Advanced and Special Six models. Its results are so remarkable and satisfactory as to clearly point the way to the future improvement of other cars.

Your Nash dealer will be glad to explain Twin Ignition to you, and to let you drive a Twin-Ignition-motored Nash "400", anytime.

THE NEW **NASH '400'** SERIES





IN FIVE COLORS * * Vanity Kodaks come in five beautiful colors—Sea Gull (gray), Cockatoo (green), Redbreast (red), Bluebird (blue), and Jenny Wren (brown). They take pictures $1\frac{5}{8}$ by $2\frac{1}{2}$ inches.

LATEST DICTATE OF THE MODE *The Vanity Kodak*

BY far the smartest manifestations of the mode are the new Kodaks in colored leathers. One doesn't wonder that they have become so popular as gifts. Even Mere Man has noticed what excellent examples they are of the current trend toward color and novelty. Even he can see that such beautiful accessories are welcomed by any woman not blind to the dictates of Dame Fashion.

Each Vanity Kodak is designed to echo the

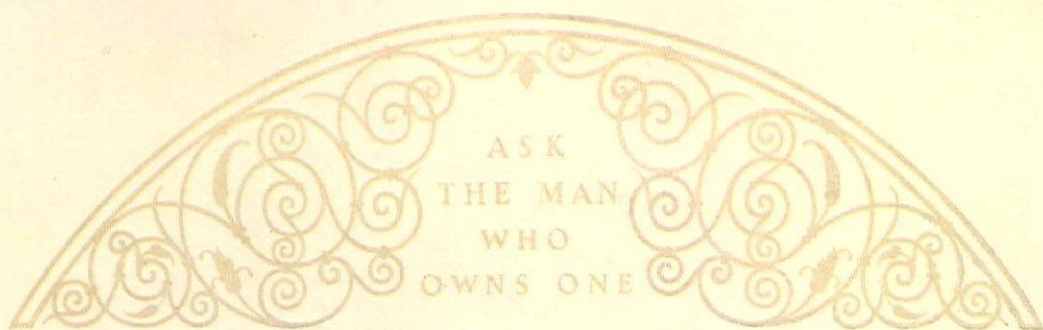
color scheme of a particular costume. The case is correctly simple in contour, bearing no suggestion of fussiness, and the exquisite little Kodak within matches in every detail the coloring of the case.

It is the ideal accessory—highly useful, highly ornamental and intensely personal in character. As an addition to one's ensemble, it is nothing if not chic. Eastman Kodak Company, Rochester, New York.





PRODUCED WITH THE AID OF ALL THE SCIENCE, ALL THE ARTS AND ALL THE CRAFTSMANSHIP THAT THE AGES HAVE TAUGHT MANKIND, THE MODERN PACKARD FITTINGLY TYPIFIES THE WHOLE RANGE OF HUMAN ACHIEVEMENT



ACHIEVEMENT

NAPOLEON, in the nineteenth century, with all the wealth of Europe in his hands, could command no better personal transportation than Alexander 2200 years before.

But men were rapidly approaching the time when the accumulated skill and knowledge of countless generations would combine to produce a new civilization through machine power. The first Packard, containing many original features still in use today, was built in the same century that witnessed Waterloo!

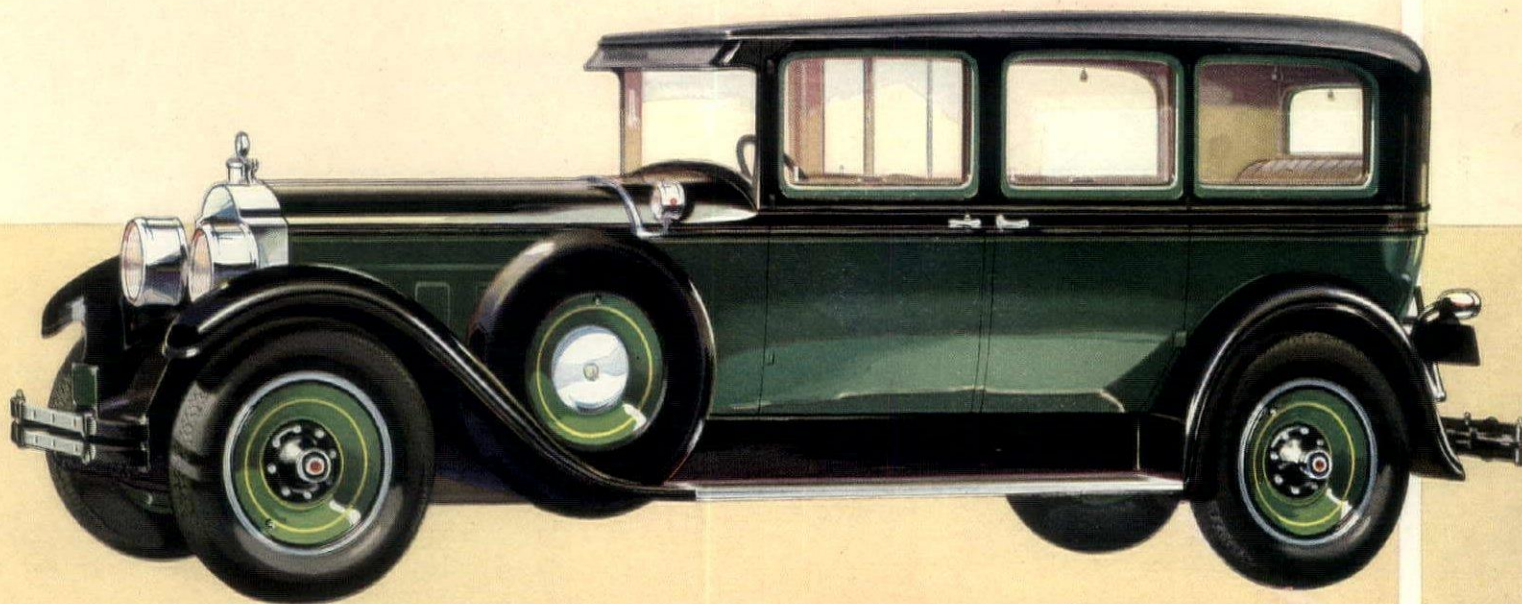
Today, after nearly thirty years of research, experience and improvement, Packard cars come as near to the ideal of perfection in personal transportation as seems likely to be reached until some new discovery revolutionizes land travel. Possible refinements

are found with less and less frequency. Packard design is tending to standardize in vehicles whose outstanding beauty, performance and prestige are recognized in every section of the globe.

Packard engineering leadership alone could not produce that thing of beauty, grace and power which so fully answers the demands of modern men—which stands, a masterpiece of combined art and science, before your door.

In the Packard organization today are combined the knowledge and skill of more than a hundred separate and distinct arts, professions, crafts and trades—each reaching its highest development in its contribution to Packard superiority, all uniting to make the Packard car the supreme expression of modern transportation.

The original painting reproduced on the opposite page hangs in the Board Room of the Packard Motor Car Company

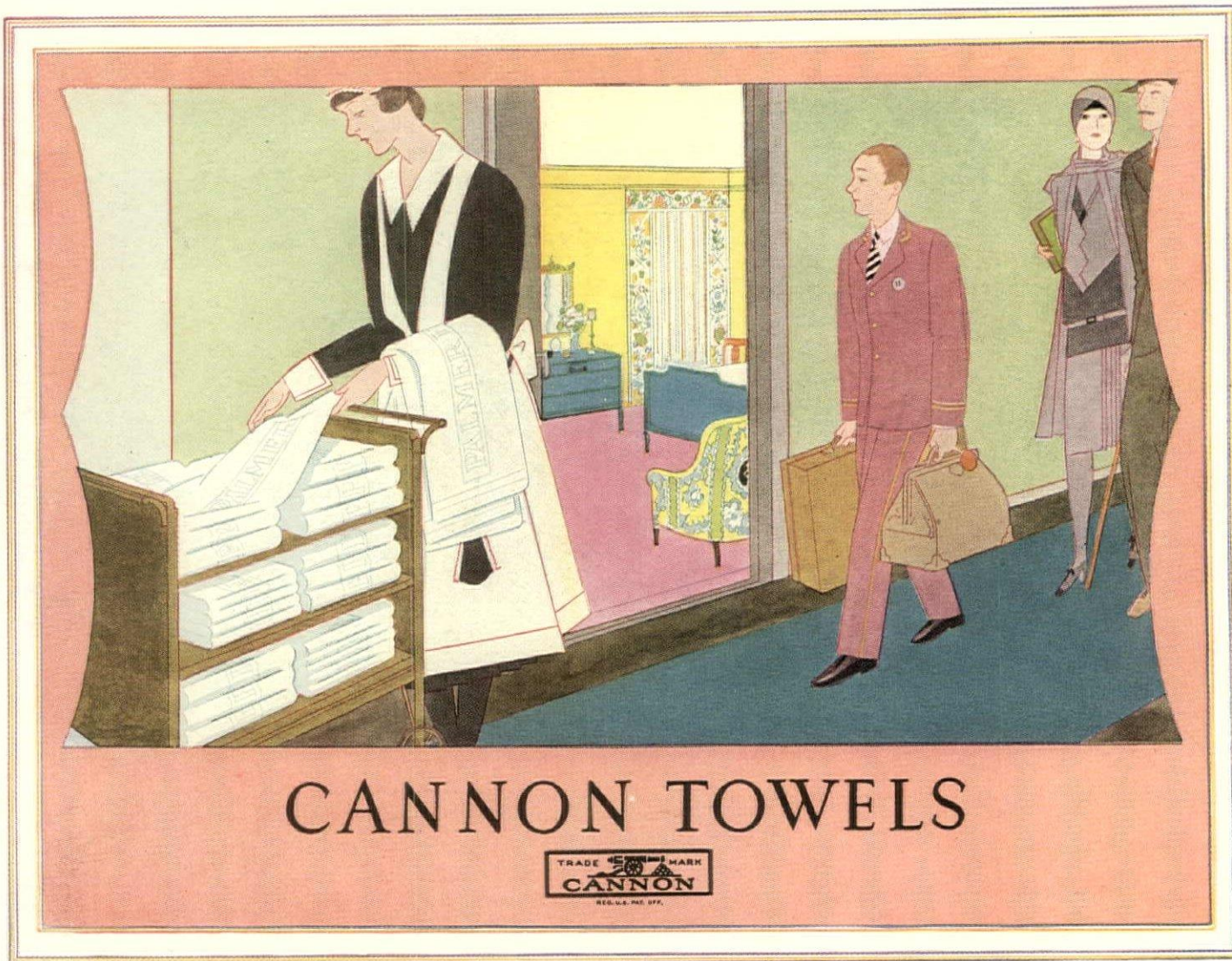


P A C K A R D



In Chicago's new PALMER HOUSE

fresh CANNON TOWELS
three and four times a day

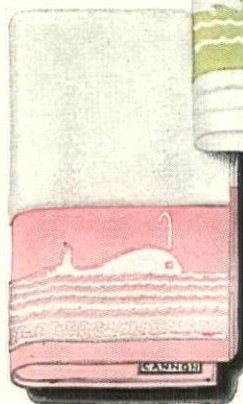


FOR more than fifty years, the old Palmer House, built in 1873, was one of the show places of Chicago. Indeed, in historic and social significance, it ranked as one of the foremost hotels of the world. Today a new Palmer House, built on the famous old site in the heart of Chicago's shopping district, carries on proudly the tradition of lavish hospitality.

A symbol of the thoroughness of this hospitality is the fact that towels in all occupied rooms are replaced three and four times daily—and that towels used at the Palmer House are Cannon towels.

Throughout the hotel world, Cannon towels are recognized as a necessity in the modern bathroom. Their handsome appearance appeals at once to guests who are often critical to the point of fussiness. Among such people, Cannon

*Cannon Dolphin
turkish bath
towel. Borders
come in pink,
blue, gold, lavender
and green. Price
about \$2.*



*Cannon Whale
turkish bath
towel. Border
choices in pink,
blue, gold, green,
lavender. Price
about \$1.75.*

towels make lasting friends—they are so pleasant to use, so generous in size, so delightfully soft, so absorbent! . . . Cannon towels are made by the world's largest manufacturer of towels. Economies of manufacture mean a lower price per towel to the great hotel. Just as surely they mean lower cost to you.

The designs add a fresh, modern note to any bathroom—the whale, the marmoset, the lighthouse, the seagull, for instance; smart stripes and conventional borders. Colors are gold, blue, lavender, green and pink, all guaranteed absolutely colorfast. Wash cloths, bath mats and bath sheets; huck and turkish towels in a wide variety of sizes and weights. Prices from 25c to \$3.50. In dry goods and department stores everywhere. Cannon Mills, Inc., 70 Worth Street, New York City.

Behind Beauty

Fundamentals determine values. Externals may give "class" but the internals give a car its character. Engineering and construction; riding comfort and ease of driving; performance and endurance, those are basic betterments in which Auburn excels. That is why Auburn's value is more pronounced and more enduring.



AUBURN

76 Sedan \$1395; 76 Sport Sedan \$1295; 76 Cabriolet \$1395; 88 Sedan \$1695; 88 Sport Sedan \$1595; 88 Cabriolet \$1695; 88 Speedster \$1695; 88 Phaeton Sedan \$1895; 115 Sedan \$2195; 115 Sport Sedan \$2095; 115 Cabriolet \$2195; 115 Speedster \$2195; 115 Phaeton Sedan \$2395.

AUBURN AUTOMOBILE COMPANY, AUBURN, INDIANA

Freight and Equipment Extra.



"You've done wonders with this room!"

You can do as well. This book has usable, practical suggestions on artistic interiors which *can* be achieved. Send for it!

Perhaps you are wondering how to bring warmth and brilliance into a cold north room! Or what color keynote to use in your dining room! What your living room needs to be so livable, colorful and radiant that friends and family will love to gather there! These, and many, many other questions are discussed in an interesting, practical guide to beautiful interiors. It is called "Color and Design—Dominant Notes of the Modern Home," written by Marcia Meadows, Interior Decorator. Especially at this season of home renaissance, you will find a guide such as this invaluable. A coupon is given below for your convenience in sending for it.

Patterns and colors aglow with the radiance of autumn may be seen in Colonial Town and Country Cretonnes, Damasks, Gauzes, Crashes and Slip Coverings, at the better stores near you. Among them too, are subjects quaint . . . artistic . . . modernistic; designs that fit admirably into whatever scheme of decoration you have in mind—all moderately priced.

ASK FOR THEM BY NAME

COLONIAL

CRETONNES AND VARIED DRAPERY FABRICS

A product of

MARSHALL FIELD & COMPANY
WHOLESALE

MARCIA MEADOWS
Marshall Field & Company, Wholesale
Postoffice Box 1182 Chicago

Enclosed find 25c for which send me the 32-page book, "Color and Design—Dominant Notes of the Modern Home."

Name.....

Address.....

Town.....State.....

H.G. 9



TEN DON'TS IN DECORATION

(Continued from page 132)

very rough linen or tapestry. Sympathy of texture is desirable.

friend, and your deadliest enemy—for reasons too obvious to explain.

DON'TS FOR WALL PAPERS

AGNES FOSTER WRIGHT

Don't select a wall paper with a white ground to go with a chintz having a cream ground. This combination makes the curtain look muddy and gives the room's background a harsh, staring appearance.

Don't choose a small repeat pattern unless you use a narrow border to outline all the large spaces of the room. A repeat design needs enclosing.

Don't use a wall paper with much blue in the design if you intend to glaze it, as glazing will turn the blue into a dead, slate color.

If you have a small or low ceilinged room, don't use a paper with a wide stripe, as this treatment decreases the apparent size of the room.

Don't put wall paper with a tan background in your husband's or your son's room. Give them a little fling towards something a bit more original and less sedate.

Don't be afraid to use wall paper as panels in all sorts of situations: above the dado; as panels in a room without a dado, but with a stile of important width; or on one, two, three or four sides of the room.

Don't use a wall paper and a chintz of the same color and design as the color of paper and cloth is never identical, and one fades to a different shade from the other.

Don't use a "comic" wall paper in a nursery, as even at three one makes one's own jokes and resents being so obviously amused.

Don't hang a wall paper until it has had the test of your morning and evening moods, as well as the light of day and night.

Don't decide on your wall papers until you have seen those on the walls of your nearest neighbor, your dearest

CARPETS AND RUGS

PIERRE DUTEL

Don't place rugs on the floor at angles as the effect is restless and disturbing. Rugs should be placed parallel with the walls.

Don't use Oriental rugs brilliant in color and design in a room that has wall paper or figured draperies. A carpet in solid color is better.

A delicate Aubusson carpet should not be used unless the style of the room is French and harmonious in color with the rug.

Don't carpet fine hardwood or parquet floors. It is better to soften the effect with a few rugs.

Don't throw small rugs over a large Oriental. This idea may be used if the floor is covered with plain carpet over which a few small rugs add color.

In selecting floor coverings, avoid too vivid designs or colors as the floor is primarily a background.

Don't use linoleum or composition floors except for halls, sun rooms and breakfast rooms. An exception to this rule is the use of plain linoleum to cover old floors where the expense of alterations has to be considered. Plain toned linoleum, waxed, makes a fine background for colorful rugs.

Don't select pale or perishable floor coverings for rooms that receive considerable use. Rugs or carpets of this type should be used in small formal rooms that do not receive hard wear.

Don't select coarse, heavy-weave rugs because they are cheap. The pile is more apt to pull out and there will be no saving in the end.

Hooked rugs should not be used except in rooms of Early American inspiration. Novelty carpets, a fad of the moment, should not be selected for permanent coverings, especially if one's taste is apt to change.

A LIVABLE STYLE FOR TOWN

(Continued from page 77)

ground and a design in green and mauve, and the curtains are vivid emerald green taffeta trimmed with yellow and mauve fringe. The green note is again found in the green glass frames of the mirrors above two English Regency consoles opposite the window. The remaining piece of furniture is a wooden screen, the design of which was taken from a pair of old Directoire doors in terra cotta and green. The rug, woven in Ireland in the 18th Century, has a beautiful background and a design in yellow and red.

A suggestion of the country house is apparent in the morning room—a gay interior notable for its panels of old wall paper with a green background patterned in bunches of gray and copper colored flowers. The copper note here is repeated in the curtains of copper and yellow striped taffeta and the day bed is covered in a copper colored velvet. Books are such a valuable factor in decoration

that we were delighted to find the English commode with narrow shelves at the sides. There can never be too many books about and a furniture piece with a special place for them has an added charm.

In Mrs. Tinker's bedroom—a corner room flooded with sunlight—the bed is upholstered in yellow and green striped taffeta, gay notes against the yellow walls. The bedspread and draperies are of the same material and the old needlework rug has a cream ground with a design in mulberry, yellow and green.

Mr. Tinker's bedroom is furnished with Italian and English furniture of the 18th Century. The bed here is Italian and the chest and night table are English. The decorative wall paper, while a bit modern in its design, makes an excellent background for the old-world furniture. It is essentially masculine in coloring—putty colored ground and a design of terra cotta and brown.

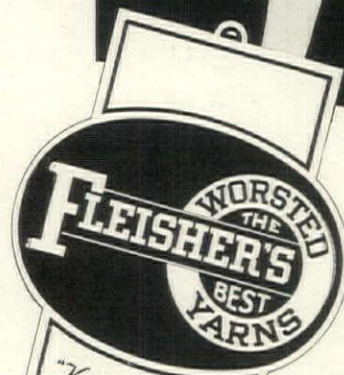
Nattiknit Sportswear is styled of FLEISHER XXX YARN and carries the Fleisher Guarantee Tag

FROM Maine to California, wherever youth's passing fancy leads to observe good sport and be observed . . . Knitwear is the fashionable word on every lip . . . and Nattiknit Sportswear is *the* fashion. There's the song of the beaches, the lilt of sunshine, the charm of country club, reflected in the harmonious colors and dashing patterns of this sportswear which hails from sunny California.

. . . and the little tag that says
it is styled of FLEISHER XXX YARN

Knitwear is "only as good as the yarn of which it is made". Into Nattiknit Sportswear goes the finest yarn in all the world—FLEISHER XXX YARN. A soft and fluffy yarn, famous for its excellence when mother was a deb. A yarn as pedigreed as a social register—as authentic as a copy of House & Garden. Read the little Fleisher Guarantee Tag—it's a promise of wear.

Ask for Nattiknit Sportswear, created by Los Angeles Knitting Co., styled of FLEISHER XXX YARN—at the better shops. Ensembles, sweaters, coats, suits . . . finely finished, carefully fashioned . . . as correct as a Book of Etiquette.



Everywhere the very smart sportswoman goes, her very smart Nattiknit three-piece suit, Style EE 7, is wont to accompany her.

There's no "mental hazard" for this fair golfer. She's confident that in her Nattiknit Golf Coat, Style EE 3, she'll make a good "approach."

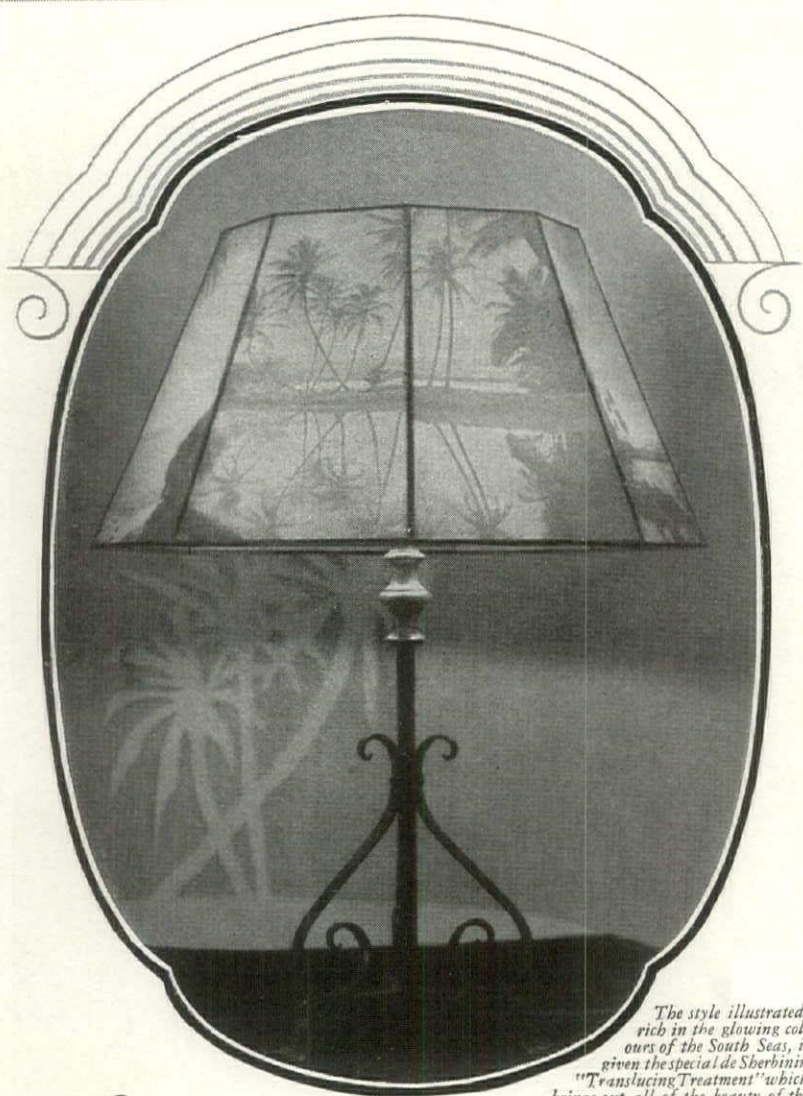
The Fleisher guarantee tag appears on every Nattiknit garment . . .

The FLEISHER XXX YARN in Nattiknit Sportswear is guaranteed to wear by Fleisher. The guarantee, appearing on reverse side of tag shown here, reads:—

This garment is knitted of FLEISHER XXX GUARANTEED YARN, a worsted yarn made entirely of especially selected, pure virgin wool, the wearing quality of which is *Guaranteed*.

If the yarn in this garment should fail to give you satisfactory wear, send it direct to us with this tag and the store sales-slip, and we will replace the garment or at our option, refund the purchase price. S. B. & B. W. Fleisher, Inc., 25th and Reed Streets, Philadelphia.

LOS ANGELES KNITTING COMPANY , , , Hollydale, California



The style illustrated, rich in the glowing colours of the South Seas, is given the special de Sherbinin "Translucing Treatment" which brings out all of the beauty of the design in softly mellowed lamplight.

Shades by de Sherbinin

To the art of shademaking, the de Sherbinins have contributed an inimitable technique which has earned for them the distinction of masters—of style-creators and sponsors of all that connotes lampshade perfection in parchment.

As you look for the hall-mark upon fine old silver, as you search for the signature of a master-etcher upon his work, so should you inspect the frames of lampshades of parchment for the de Sherbinin hall-mark reproduced below, provided you are seeking the finest.

Styled for all types of interiors, in Period or in the newer, Modern manner, the beauty and simplicity of de Sherbinin Shades will combine with practically all types of lamp bases to create complete lighting units of charm and distinction.

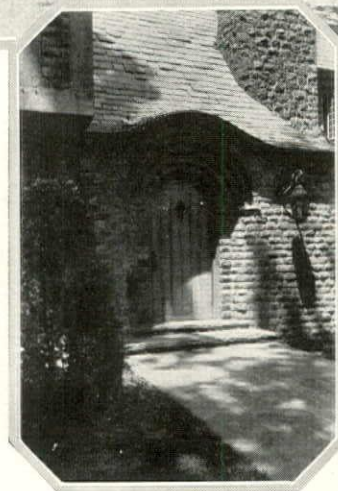
Shades by de Sherbinin are featured and sold by name by leading shops everywhere. If you do not find them, the de Sherbinins will deem it a privilege to direct you.

de Sherbinin inc.

116 East 27th Street, New York City



Although this English type house is quite large in size, through dexterous design it achieves the effect of a small house



The residence of C. D. Killburn, Glen Ridge, N. Y. Lewis Bowman, architect. Floor plans are shown on page 150

HOW MUCH HOUSE?

(Continued from page 96)

common in these changing days to permit any neglect of the investment aspects of home building.

It is a relatively simple matter to discuss what elements may be incorporated in a house of given cost if it may be assumed that a sound and consistent quality will be maintained throughout. In the last three articles of this series and in their accompanying reference pages, we have endeavored to show what can be had in these higher price ranges based on architectural styles, construction and equipment features, and now materials and interior finish appropriate to various cubic foot cost limits. Taking these data together will indicate, as closely as it is practical to do so, the sort of house that can be had on a basis from 50 to 60 cents per cubic foot; or from 60 to 80 cents; or above 80 cents per cubic foot. This information, used in conjunction with the tables presented each month, showing the maximum cubic foot volume permissible within the various budget limitations, will enable the home builder to establish a fairly definite control over his own requirements as to space, architectural style, type of construction, nature and extent of mechanical equipment, and the materials and interior finish he can employ.

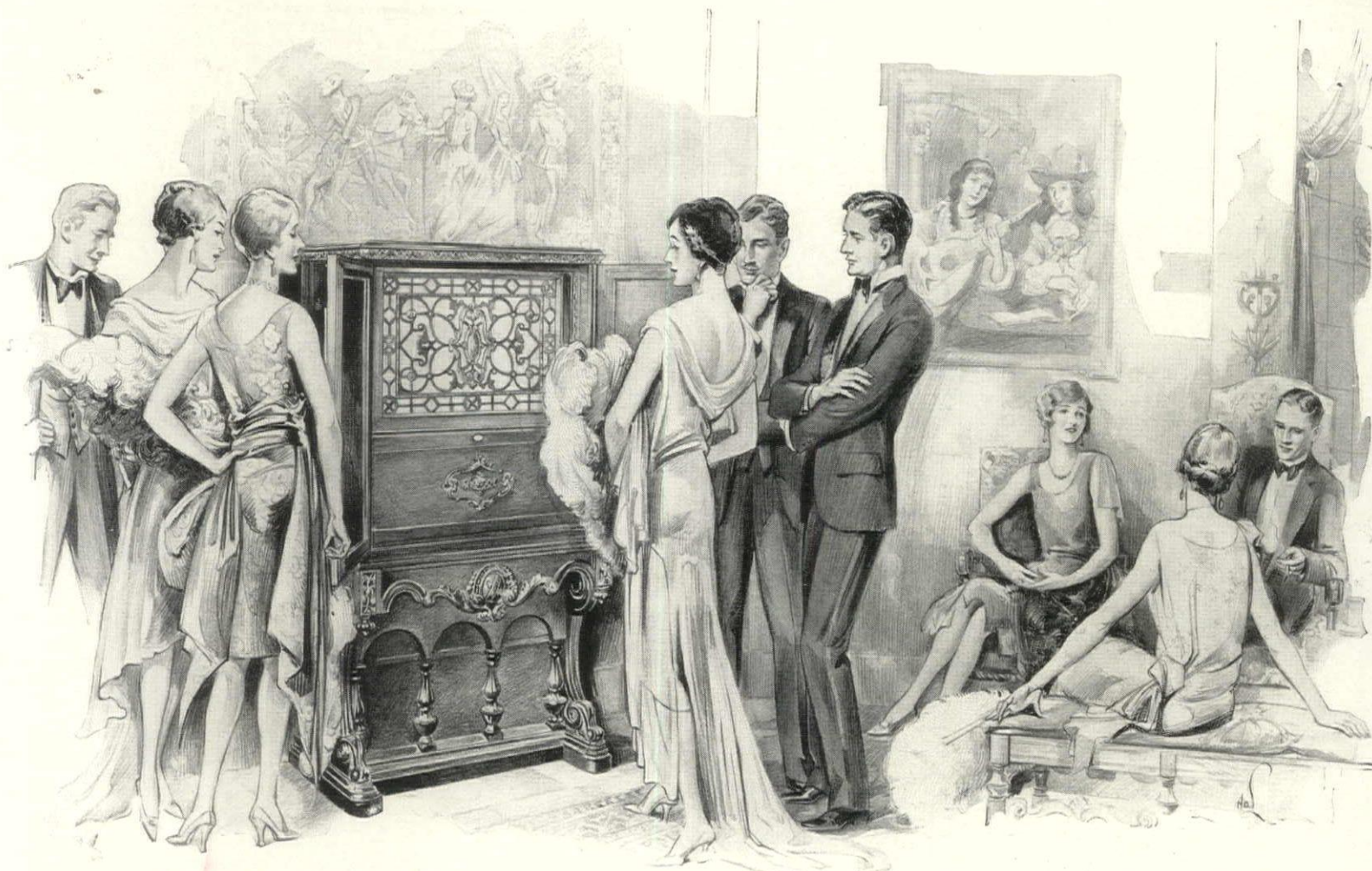
Armed with this general knowledge of how far he can go and where he must control his expenses, the prospective home builder is equipped to discuss with his architect the things which he wants and can really pay for in his contemplated new residence. The principal difficulties in home building usually arise through a lack of such knowledge on the part of

owners, and their insistence that the architect incorporate features beyond their means, with the resulting controversy over the cost of the house as developed from the architect's drawings and specifications. It must be remembered the architect cannot always provide everything that is wanted within a restricted budget. There usually must be a compromise either as to cost or as to requirements. The well posted owner and his architect can proceed to their greater mutual satisfaction and in greater amity than the owner who through ignorance lays an impossible burden upon his architect's shoulders.

After the general plan arrangement has been established, interest usually centers upon matters of appearance and finish. This involves not only architectural style for the exterior, but the stylistic treatment of the interior. The very practical and important problems of construction methods and materials, and of mechanical equipment features discussed in the preceding article, are usually subordinated to matters of decoration, including types of floors, ornamentation of walls and ceilings, the design of fireplaces and mantels and of corner cupboards and other built-in conveniences and accessories. Because so much attention is given to these things it is usually a very easy matter to exceed the budget limitations due to these matters alone.

There are two elements that influence the cost of interior finish, which term we shall broadly use to connote all matters concerning the exposed surfaces of the interior. After

(Continued on page 150)



"My, Mrs. Morgan, that's an exquisite radio! Do tell me where you had it made."

"Oh, it's Federal's MILAN model—one of their art cabinets. I always said I'd never have a radio in my home, but when I saw this and heard its remarkable tone I soon changed my mind."

"Yes, and believe me, Mrs. Allen, it's the world's greatest radio, too. I don't think there's another one made that can come anywhere near equaling Federal's marvelous performance."



Federal H10
Wonderfully compact 7-tube A. C. table model. Genuine mahogany or walnut cabinet. *\$130.



Federal F45
Seven tubes. Operates from light socket. Loop aerial concealed in door. A remarkable performer. *\$600.

WHETHER you choose the new Federal H 10, a wonderfully compact seven-tube A. C. receiver at *\$130—or the Milan, shown above, a luxurious art cabinet design at *\$1,250—or one of the eleven other Federal models, you will have the finest radio in its class that skilful planning and precise standards of engineering can produce.

Federal today offers all you can ever ask for in radio—remarkable hair-line selectivity, unusual distance range, single dial control, any desired volume clearly and without distortion, unsurpassed beauty of cabinet craftsmanship, and that deep, rich, natural Ortho-sonic tone possible only with Federal's exclusive patented balanced circuit.

There is a designated Federal Retailer near you who will be glad to demonstrate the Federal Ortho-sonic. Call on him, or, if you prefer, write direct for beautiful art portfolio of the complete Federal line.

*Federal prices do not include tubes and are slightly higher west of Rockies.

FEDERAL RADIO CORPORATION

BUFFALO, N. Y.

Operating Broadcast Station WGR



Federal E40
Six tube, balanced shielded circuit. Operates on antenna. *\$350. For light socket operation, *\$460.



Federal Mandarin
Custom built, beautifully lacquered cabinet. Seven tubes, seven-foot horn. For light socket operation. *\$1,125.

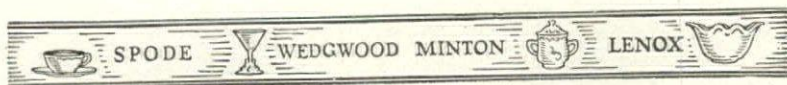
Federal Radio

ORTHO-SONIC*

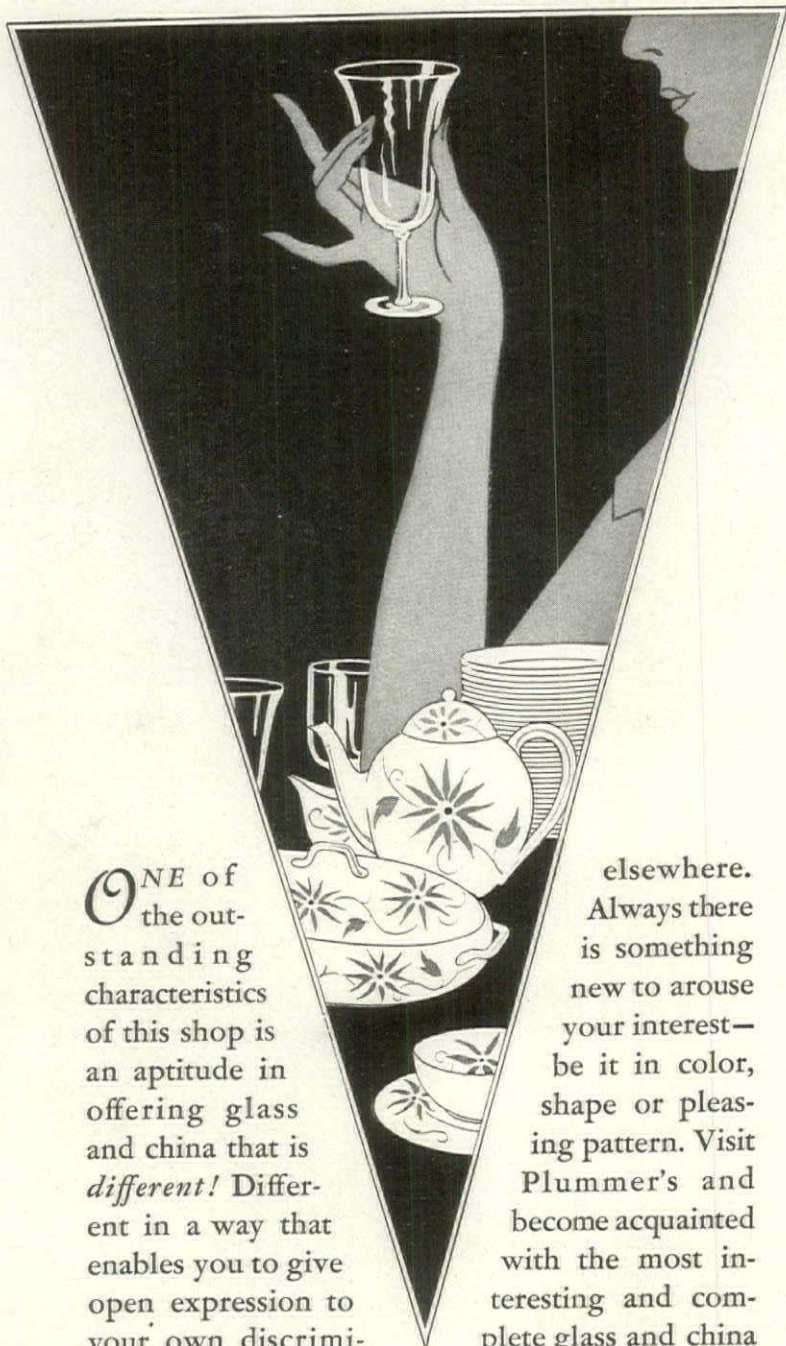
Licensed under patents owned and/or controlled by Radio Corporation of America, and in Canada by Canadian Radio Patents, Ltd.

*Federal's fundamental exclusive development making possible Ortho-sonic reproduction is patented under U. S. Letters Patent No. 1,582,470

BUILT TO EXCEED YOUR EXPECTATION



That *Difference* in Glass and China is Here—at Plummer's



ONE of the outstanding characteristics of this shop is an aptitude in offering glass and china that is *different!* Different in a way that enables you to give open expression to your own discriminating taste. Our contacts with the world's leading makers of china and glass bring to our counters patterns that oftentimes cannot be seen

elsewhere. Always there is something new to arouse your interest—be it in color, shape or pleasing pattern. Visit Plummer's and become acquainted with the most interesting and complete glass and china shop in town. ~ A Mail Order Department is maintained to care for the needs of those who cannot call in person.

Wm. H. PLUMMER & Co. Ltd.

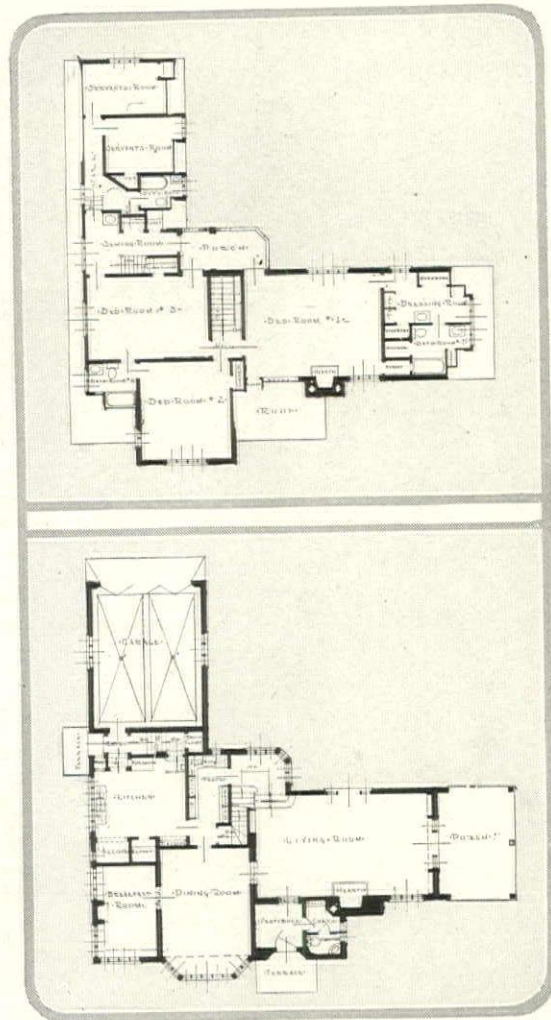
IMPORTERS OF
Modern and Antique China and Glass

7 & 9 East 35th Street, New York

Near Fifth Avenue

NEW HAVEN, CONN.
954 CHAPEL STREET

HARTFORD, CONN.
36 PRATT STREET



On the first floor of this house are living room, dining room, breakfast room, kitchen and garage. The second floor contains five bedrooms, a sewing room and three baths

HOW MUCH HOUSE?

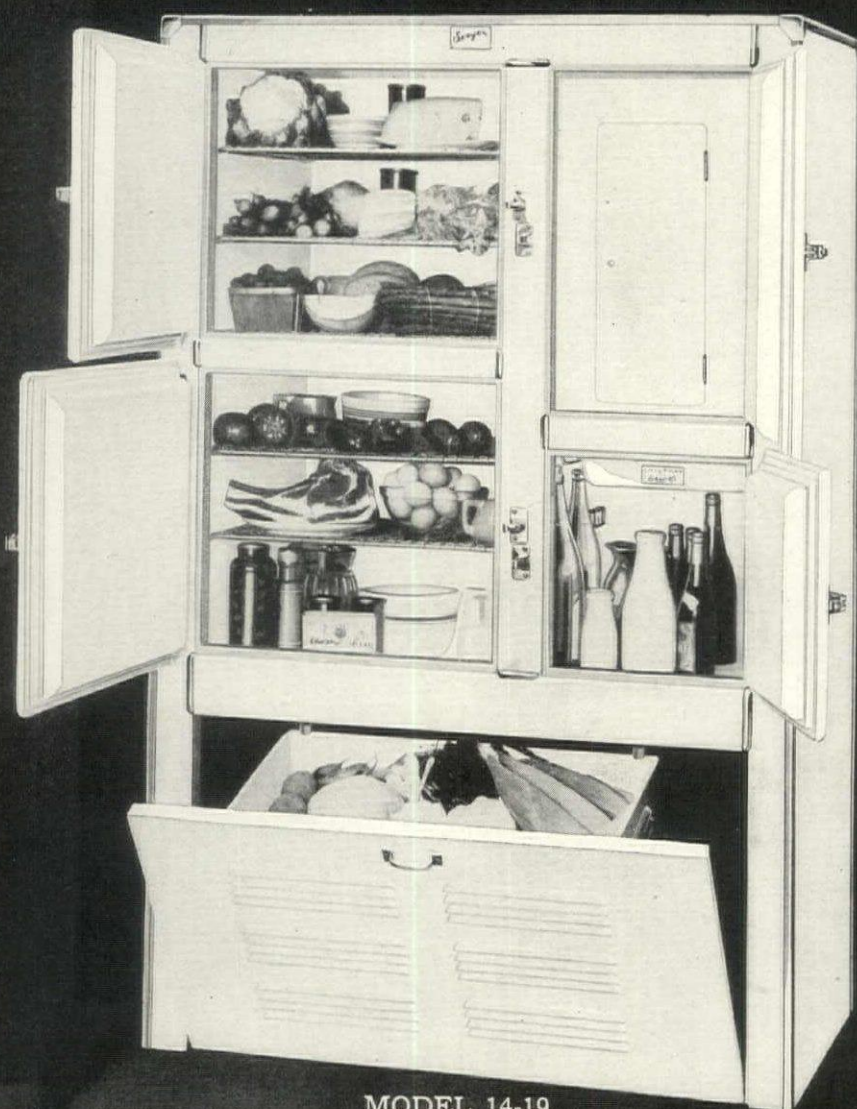
(Continued from page 148)

the structural details have been taken care of, one element of cost is the price of the material employed; the other is the cost of labor necessary to install or apply the finishing material, and this element is subject to extreme variation. Paint, for example, is a relatively inexpensive material. It can be applied cheaply by ordinary painters, or a considerable amount of money can be easily spent for superior workmanship and for producing special effects. Interior trim likewise may be purchased at relatively low cost, using stock patterns for door and window trim, for baseboards and picture moldings, for fireplace mantels and built-in conveniences; or a considerably greater expenditure, doubling or trebling the cost, can be made if all of these details are specially designed and have to be run through the mill on order and installed by highly skilled artisans.

In the \$35,000 to \$40,000 price range practically every type of flooring may be given consideration. Where space requirements are sufficiently great so that a 50 to 60 cent cubic foot cost limit must be imposed, the less expensive types should be used in service areas and in bedrooms, confining the higher grade floors to the important living space on the ground floor. Architectural style and personal taste will govern the choice. Hardwood strip flooring—that is, flooring made of narrow-faced boards, is the ma-

terial most commonly employed. It can now be obtained for only slightly greater cost in chemically treated form, making it impervious to moisture and exceedingly resistant to decay and to the attacks of insects, and producing a far more durable floor that will take a fine finish and hold it indefinitely. Over 40% of the country's supply of hardwood flooring is now produced with this chemical treatment, indicating its enormous growth in popularity since its introduction only a few years ago. Similarly treated flooring in block form is also available in good parquet effects for perhaps 15% to 20% greater cost than that of strip flooring of equal grade. Selecting the highest quality flooring for the living rooms and using less expensive grades for other floorings, will economically solve the flooring problem where wood floors are desired throughout. Resilient flooring materials, including rubber and cork composition tiles and cork composition in sheet forms, are also growing in popularity and make excellent floors for residences into which color and pattern can be readily introduced. For special effects, such as in entrance hallways and on sun porches, occasionally stone or slate or hard compositions having the appearance of quarried stone may be employed, but their cost necessarily confines them in the lower price ranges

(Continued on page 174)



MODEL 14-19

CABINETS BY
Seeger
SAINT PAUL

Cabinets by Seeger are worthy of Electrical or Gas Refrigeration

SEEGER REFRIGERATOR COMPANY

SAINT PAUL, MINNESOTA

NEW YORK
389 Madison Ave.

BOSTON
26-28 Providence St.

ATLANTA
392-4-6 Spring St. N. W.

LOS ANGELES
1340 E. Sixth St.

CHICAGO
223 No. LaSalle St.

SEATTLE
1119 Fourth Ave.



Pyrofax Gas Service *puts city kitchens in country homes*

BECAUSE you live beyond the reach of city gas mains is no reason why you cannot have a genuine gas range and *real gas* to cook with. Pyrofax Gas Service makes country kitchens as thoroughly modern, as efficiently equipped, as cool and spotless as those in the city.

Pyrofax is actual gas — not gasoline or carbide. It burns with a hot, blue, sootless flame. It is ready instantly at the turn of a gas cock. Thousands of country homes are supplied with this real gas for cooking by a chain of hundreds of service stations extending throughout the country. This highly organized, prompt, dependable service makes the use of



Thousands of country homes are supplied with Pyrofax Gas through prompt, dependable service from hundreds of distributing stations.

Pyrofax as convenient and trouble-free as using city gas.

It isn't necessary any longer to use slow, troublesome, dirty fuel because you live in the country. Install Pyrofax and you can have the latest type of genuine gas range—one with automatic oven heat control and other improvements if you want it.

The cost of Pyrofax equipment, completely installed, including a gas range (any type you want), exclusive of gas, is \$150 and up depending on the equipment selected. Look for the Pyrofax dealer's sign in your community.

Full information on request. Return the coupon to the nearest office.

P Y R O F A X D I V I S I O N

PYROFAX DIVISION CARBIDE AND CARBON CHEMICALS CORPORATION

(Please address office nearest you)

Please send me further information on Pyrofax and the name of the nearest distributor.

Name _____

Address _____

HG-028

CARBIDE AND CARBON CHEMICALS CORPORATION

Unit of  and Carbon Corporation

Carbide and Carbon Building
30 E. 42nd Street, New York

BOSTON—1017 Old South Building
CLEVELAND—Madison Ave. and West 117th St.
CHICAGO—Peoples Gas Building
DETROIT—General Motors Building
ST. LOUIS—4228 Forrest Park Blvd.
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Would you have it? Then choose a Corbin cylinder lock. Made to do what locks are meant to do—and do it quietly and surely. Made to stand hard and constant wear. Made to last, by the makers of Good Hardware—Corbin. ¶ And if you are really interested in how and why Corbin cylinder locks give supreme security, send for booklet K-169. It shows how Corbin cylinder locks work—what the inside looks like. Also, it tells all about the Corbin master-keying system for your home, your office, your factory. It gives the complete story. Address Dept. H-9

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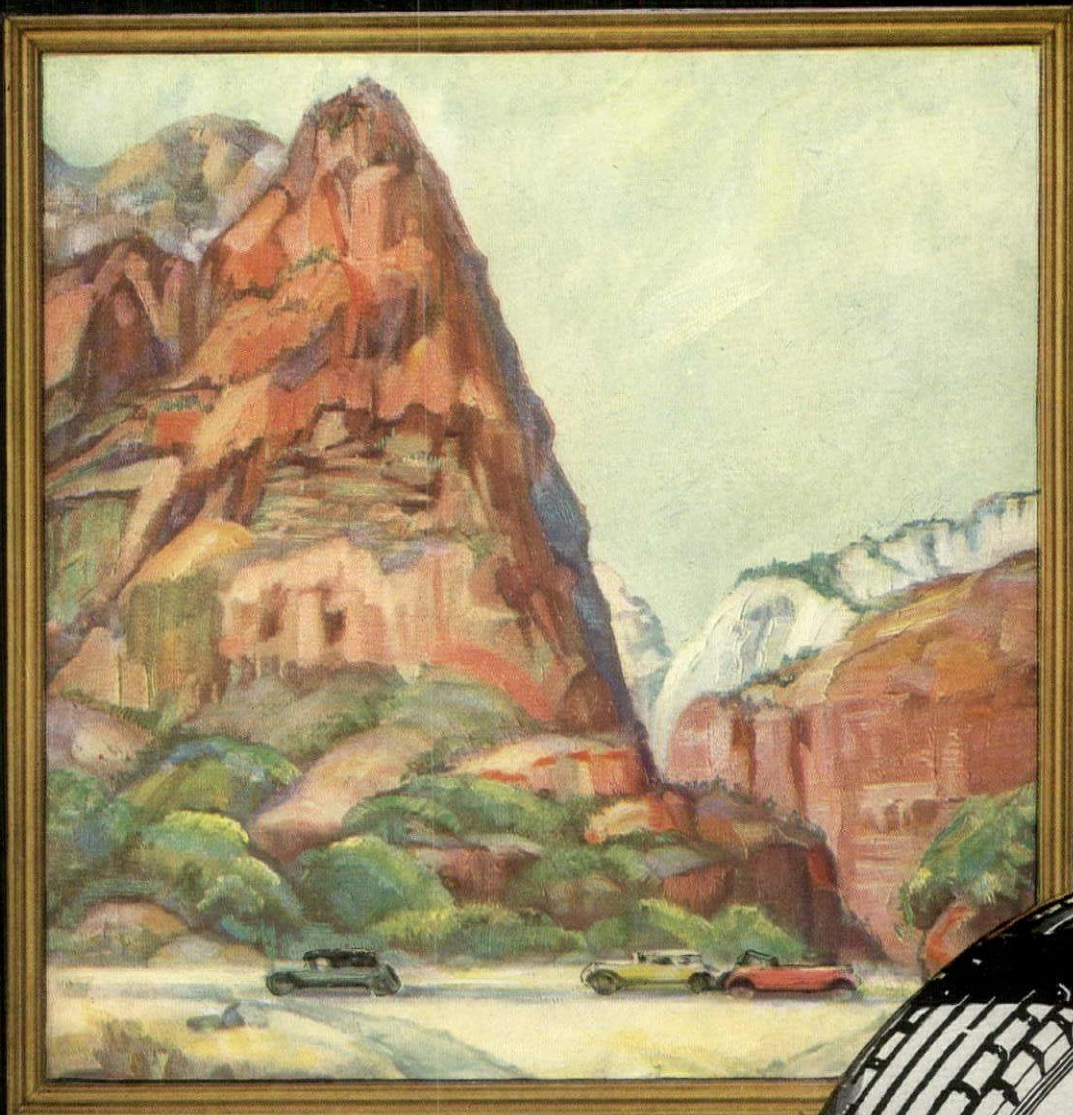
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The compact 60° "V" type motor and the long chassis provide luxurious room for five people in this most popular of all closed car body types—room for wide, deep seats and seat backs as comfortable as arm chairs. The doors and windows are exceptionally wide—there is full vision for every passenger. There is Lincoln

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Division of Ford Motor Company

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*Having been attracted
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the enthusiasm of your
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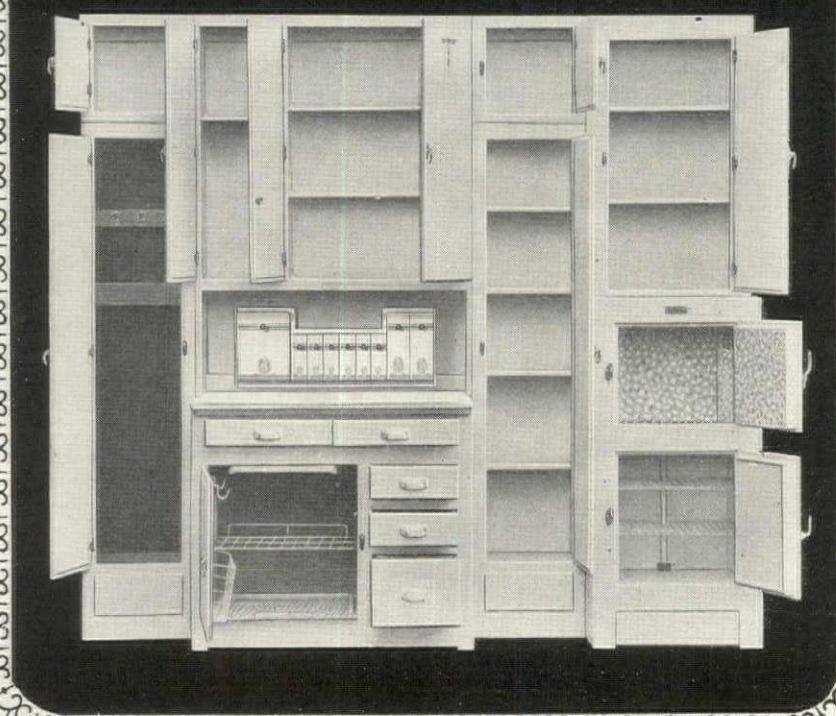
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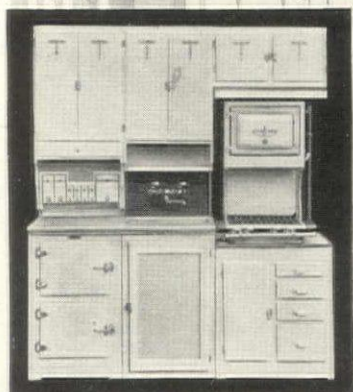
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S T A N D A R D U N I T S Y S T E M S

ON DISPLAY ~ in America's Smartest Kitchens



740X Combination—consisting of seven distinct units



Kitchenette assemblage. A compact combination including refrigerator, range and sink



Dinette Pulmanook. Table and benches fold quickly out of the way—leaving floor space free. Includes attractive glassware cupboard

Smart, colorful, convenient kitchens. You see them everywhere today—furnished according to the latest mode . . . with Kitchen Maid Units.

In Cactus Green, Dove Gray, Lama Tan, Travertine Ivory or Shasta White, these units may be selected to fill your every kitchen need—no matter what the size and shape of your kitchen.

Each unit is complete in itself—may be used singly or in a unit combination—installed in recess or set against the wall.

Kitchen Maid Units alone provide the sanitary advantages of rounded inside corners, smooth doors and concealed hinges.

Created by America's largest exclusive makers of built-in kitchen equipment, they represent years of experience in selection of materials, designing and craftsmanship.

You will be surprised at the moderate cost of installing Kitchen Maid Units. Write for catalogue.

FREE KITCHEN PLANNING SERVICE. If you will send us blue prints of your proposed kitchen or sketch of your present kitchen, showing dimensions and arrangement of windows and doors, we will send you, free of cost or obligation, suggestions for effective planning or remodeling of the kitchen.

WASMUTH-ENDICOTT COMPANY, 1209 Snowden Street, Andrews, Indiana

Representative
in all
Principal Cities



If in Canada, address
Branch office
Waterloo, Ontario

Table Delicacies for House & Garden Readers

the tinkle of
Ice...



in a glass

now-a-days means iced

FORMOSA OOLONG TEA

Favored by the
discriminating hostess
for sparkle,
amber hue,
rare bouquet,
& delicate flavor

The daintiest of teas

The Good Old Viands

We have gathered for you
the finest examples of Na-
tive American dishes. Ten
separate packages for \$2.50.

The merit of Colonial archi-
tecture, Federal furniture,
early American glassware
and silverware receives wide
acclaim. Yet famous Ameri-
can dishes linger with us
only as ghosts of themselves.

While we can't send you any
hot Johnny cake, nor a
Yankee apple pie or a suc-
culent blueberry pie, nor a
mint julep plus the stick,—

From Philadelphia we've
culled a Colonial pepper-pot
broth, and savory scrapple
for sizzling. New England
contributes an authentic clam
chowder, beans baked in the
old-fashioned way and cod-
fish cakes, not to mention
sugar-dusted doughnuts.

Exclude alien dishes for a
change. Treat yourself and
others to plain American
cooking. Let House & Gar-
den send you the ingredi-
ents to make a truly patriotic
meal or meals including
Vermont Maple Syrup and
flour for flapjacks.

Ten such high-grade gro-
cery specialties will be
sent you (express col-
lect) on receipt of \$2.50.

Exquisite Olives

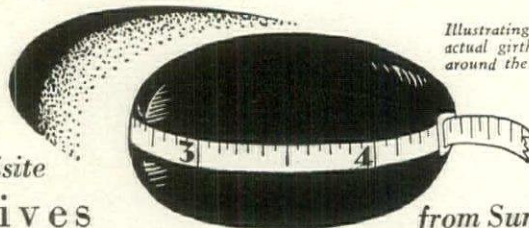
YOU probably have pictured, in your
imagination, the ideal olive as large,
meaty, juicy—oh so tasty! So have we.
And what's more, we have found an
olive with all these perfections . . .
actually on sale.

These mammoth green olives are
packed in a full quart jar—each olive
a prize winner for size though a twin to
its neighbor. Their gorgeous color is
heightened by crystal-clear brine; their
military arrangement in gastronomic
ranks is an additional artistic triumph.

These big fellows, with celery and
radishes, appear on certain dinner tables
as aristocratic appetizers. They also grace
many impromptu picnics. But their
greatest enthusiasts eat them without
waiting for custom or oc-
casion to dictate.

House & Garden will send
you a quart jar of these "ideal"
olives (express collect) on re-
ceipt of \$1.60. 2 such jars will
be shipped on receipt of \$3.00.

Illustrating these olives'
actual girth of 4 1/4 inches
around the waist.



from Sunny Spain



Do the Unheard of for Novel Summer Drinks



A HAPPY discovery for those
who seek new beverages—
Honey Moon Grape Fruit Juice—
as fresh and tasty as in February,
now available in special lined tins.

100% pure—no preservatives.
An exclusive process permits the
packing of the juice of selected
sun-ripened Florida Grape Fruit in
its original state—and keeps the
tart appetizing flavour unchanged
for your summer enjoyment.

Iced tea, ginger ale and cocktails
or high balls of all kinds take on
new zest and interest when Honey
Moon Grape Fruit Juice is added.
Ideal in its natural strength for
breakfast.

Until this splendid product reaches
your own grocer you can procure
it from House & Garden. Send
\$1.00 for 4 eleven ounce tins,
\$2.75 for a dozen, or \$11.00 for a
case of 48—sent express prepaid.

Florida Citrus Products Corporation
12 East 41st Street New York City



SHERRY CIGARS are of the
finest Havana tobaccos, es-
pecially selected, blended and
aged.

Perfectos three for \$1.00; per 100—\$30
Coronas . . . singly .60; per 100— 54
No. 1 . . . singly .65; per 100— 60
Mammoths singly 1.00; per 100— 80
Immensas . singly 1.25; per 100—100
Vikings . . . singly .55; per 100— 48
No. 300 . . . singly .50; per 100— 45

SHERRY CIGARETTES are
made after a special Turk-
ish formula exclusive with
Sherry. Plain or cork tipped;
boxes of 10—30c and 35c; 50—
\$1.75; 100—\$3.50

Order personally or by mail
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Louis Sherry

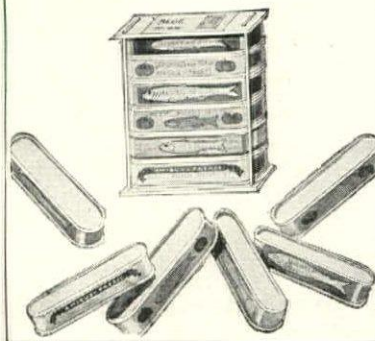
300 Park Avenue
5th Avenue at 58th and at 35th Streets
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GENUINE CONTINENTAL HORS D'OEUVRES IN PROFUSE VARIETY

For those who know and de-
sire racy, tangy side dishes;
those inimitable relishes origi-
nated by the inspired chefs
of Europe's most famous hos-
telries.

Six unique flavours—petits
anchois, filets de maquereaux,
poisson aux aromes com-
posés, and sardines au citron,
à la tomate, and à l'huile—
bound together in one pack-
et. Not too much of any one
kind but plenty in all for
each occasion.

Send \$1.50 to House & Garden
for the packet of six cans. Four
packets for \$5.50. Shipped ex-
press collect.



In Swiss
Box

No Rind—
All Edible

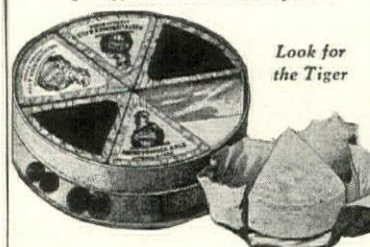


65c by Mail
if you send your
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If you do not obtain Tiger Gruyère
Cheese locally, we will mail six in-
dividual portions (each in tin foil)
and our book of cheese recipes for
65 cents and your dealer's name and
address.

Even the grasses are scented in the
centuries-old Emmental Valley of
Switzerland from which comes the
celebrated Tiger Gruyère Cheese.
Sun drenched pastures on salubrious
mountain slopes and hardy Swiss
cattle contribute to the fancy flavor
and digestive value of this cheese.
ROETHLISBERGER & CO., Inc.
178-180 Franklin Street, N. Y.

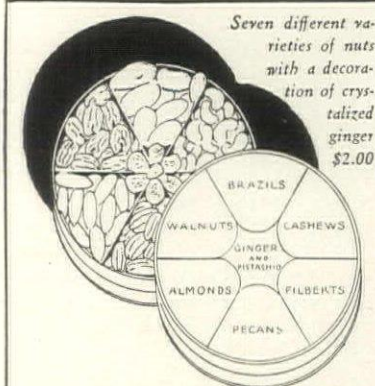
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Cheese
at grocery, delicatessen and dairy stores



Look for
the Tiger

Watch
This Page
for
Choice Food
Products

Table Delicacies for House & Garden Readers



Seven different varieties of nuts with a decoration of crystallized ginger \$2.00

SOME ARE SALTED AND SOME AREN'T

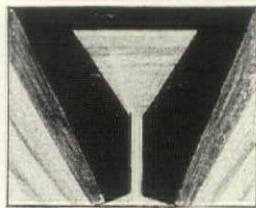
ALMOST everybody hesitates between those heavenly cashews and the salted, sleek, cream-colored almonds. Shelled filberts, pecans, walnuts and Brazilian nuts are also among those present . . . and if you must shell a pistachio, they're there for you.

This good looking sampler is awfully nice to have for guests to nibble on between cocktails, before dinner is announced . . . it's just perfect within reach at bridge; and at buffet suppers or afternoon teas, it's not only ornamental, but tremendously popular.

And here's another use for this charming sampler. If a very dear friend of yours is taking a sea voyage or a train trip, do more than wish him or her well, tuck this symphony of tropical nuts and sweetmeats in the luggage.

You ought to try this assortment; about one and a half pounds of assorted shelled nuts. Mail \$2.00 to House & Garden and one of these round cans containing seven kinds of choice nuts will be sent you (express collect)

UNFORBIDDEN FRUIT



FOR September breakfasts, luncheons, desserts, salads—serve brandied figs.

Did you know that the law allows a packer to submerge these tender nuggets of pep and piquancy in genuine sherry, in old port wine, in blissful sauterne, and in ruby-rich claret? 'Tis true.

We want you to enjoy their scrumptious flavor, their tender texture and the exhilaration of their delicate sauce. Yet, in addition, they in time brighten the eyes, tone up your digestion and give one an altogether cheerful outlook on life.

No self-respecting pantry shelf should be without an ample supply of choice fresh figs in zestful wine. Let us send you a shipment of health and happiness.

Simply send House & Garden \$2.00 for four cans (a port, a sherry, a sauterne, and a claret) of fresh figs; or \$5.50 for three cans of each wine flavor (12 cans in all). We'll have them sent merrily on their way to you, express collect.

Iced tea . . . the FineArt Way

You simply add water and a sliver of ice to tiny crystals that dissolve at a swish of the spoon . . . You do not boil water . . . And on boiling hot days that is, we suggest, a happy convenience!



FineArt Tea (also FineArt Coffee) are so convenient to use. They come in tiny crystals—these dissolve in either hot or cold water. Economical for use every day.

Send us the name of your regular storekeeper and \$1.00 for a canister of FineArt Tea (or FineArt Coffee), \$2.00 for one of each.

FineArt TEA Also **FineArt COFFEE**
FINEART FOODS, INC. • TUCKAHOE, N.Y.



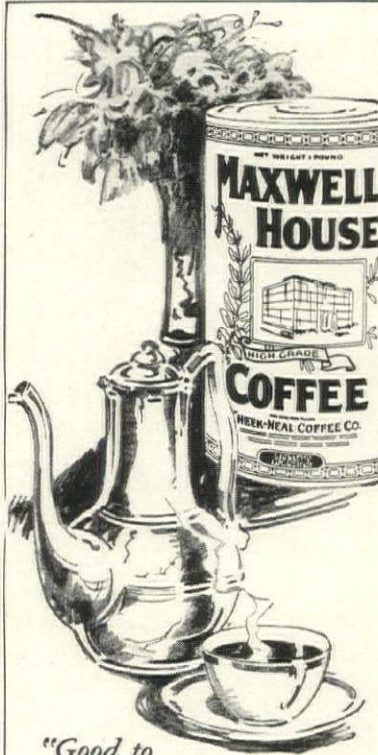
In your type of home

Where foods must be most healthful and most delicious, Pabst-ett has become the choice. More than cheese—with the calcium, vitamins, milk proteins, milk sugar, and minerals lost in cheese making—Pabst-ett is both a health-food and a delicacy. It is as digestible as milk. Order from your grocer.

PABST CORPORATION
MILWAUKEE, WIS.
(Also makers of Pabst Wonder Cheese)

Pabst-ett

More than Cheese
6 foil-wrapped individual portions



"Good to the last drop"

Created years ago—this blended richness



The
PERFECT HOSTESS
..always considerate
for the health of
her guests..serves
POLAND WATER
morning, noon
and night



BOTTLED SUNBEAMS

Pineapple juice . . . amber clear . . . a brew of dewdrops and sunbeams—and it's astonishing how many more captured sunbeams there are in sun-ripened, packed-on-the-plantation, fruit.

Everyone acclaims the pineapple—the epicure, the scientist, the dietitian—even children; each for good and sufficient reasons. By eating the fruits that languidly bask to maturity in the sunshine, you transmute the sun's energy into bodily energy.

We recommend pineapple to you because there is something romantic and racy about the delicious fragrance and flavour of pineapple that makes an otherwise usual beverage or dish unusual.

House & Garden will send you (express collect) a pint of concentrated pineapple juice (two quarts when diluted) on receipt of 50c; or six pints for \$2.50

A DISCOVERY OF IMPORTANCE

Quite as a sideline a huge concern is making a beverage which suggests a certain vintage from the south of France . . . in flavor, in bubbling life, and in its general spirit of conviviality.

Sparkling Juice of Russet Apples

TOO good to serve regularly, wonderful for special occasions, however . . . a bottle with the traditional foil-sealed top, the wired, corpulent cork that leaps ceilingward with that old-time pop . . . an effervescent liquid worthy of your best champagne glasses.



Sparkling, amber-clear, frosty juice of selected russet apples is an American "wine" to be proud of and to enjoy.

Four bottles (enough for 8 dinner guests) will be shipped to you, express collect, if you send House & Garden \$1.50. A case of 24 pints costs \$8.25.

FOR PORCELAIN COLLECTORS

(Continued from page 99)

bluish, often with a splash or two of red or purple, rarely green. Globular vases, bowls, and saucers were made for utilitarian purposes. Imperial bulb-bowls and flower-pots have gorgeous glaze. Colors range from grays and deep purples to crushed strawberry with *clair de lune* blue inside of bowl; bases have a brownish green glaze, with spur marks. Earthworm marks like V or Y sometimes appear in the glaze. Kuan wares are similar to Chün but show finer technique in body and glaze. Ting wares of the early Sung period interest collectors, as do white pieces in simple shapes, with an orange or reddish translucency when thin, the glaze creamy or ivory. Designs are incised or molded. The drawing of fine artistic quality is accomplished with a few bold strokes, typical of Sung period ornament. There are a great variety of shapes. "Tear drops" are sometimes formed in the glaze where it has run thickly. Rims are often unglazed because objects were fired on their mouth rims, which are later bound with copper. Some pieces are closely crackled like pigskin or ostrich eggs.

Sung glazes are of one color, plain or crackled, uniform or mottled, especially the mottled transmutation tints. *Po-sui* (early Sung crackling) looks as if "broken into a hundred pieces," and *Yü tsu* is like the roe of fish—*truite*. The whites are grayish, bluish or purplish; the greens, pale sea-green to deep olive; browns, light chamois to almost a black; red is bright; purple, dark. The colors which are especially notable are: a pale purple often splashed with red, brilliant grass-greens (onion greens), *clair de lune* (pale gray-blue) and *aubergine* (deep purple).

Yüan ware is of a rougher sort with less gorgeous glaze. Ming wares are similar to Sung but with finer body and more glassy surfaces in celadons whose monochrome colorings were at this time supplanted by the fashion for white porcelain, either plain or with pictorial designs, painted in overglaze enamels, or underglaze if in blue. The blue and white group is the largest. Blues vary from dull gray and indigo to dark violet, usually tinged with indigo; the color is fresh in quality and designs are spirited, often taken from brocade patterns or original designs made by Court artists. A celebrated underglaze red was made in this period. Polychromes are in two groups: lead silicate glazes or enamels on biscuit. "Three color" porcelains are not always restricted to three, but the colors are chosen from dark violet-blue, turquoise, *aubergine*, yellow, green and an impure white.

The second group is painted in enamel on the glaze. Designs of "three color" ware are often outlined by threads of clay suggesting *cloisonné*; framed by penciled or incised outlines; carved, applied relief decoration with pierced openwork (*ling lung*). This piercing is bold in large jar and barrel-shaped seats, but minute in small bowls, and known as *kuei kung*, or devil's work because of the superhuman skill required. "Five

color" ware is not limited to five colors but uses several shades of green, a brownish or amber yellow, a tomato red which is thin but opaque and tends to iridescence, *aubergine* and black. Turquoise enamel is the usual Ming blue but the true blue is a cobalt painted under the glaze. Pieces were also decorated in white slip (liquid clay) on a colored ground, or under an uncolored glaze. Some monochrome porcelains are in celadon greens, brown-black and blues. Pieces made during the reign of Hsüan Tê are most highly prized in blue and white, and for their underglaze red; those of Ch'eng Hua are noted for underglazed red and enamel. Ch'eng Tê porcelains are notable in "three color" wares with engraved designs and blue and white. Fukien ware, made in the last half of the Ming Dynasty, is soft looking and of a luscious transparency, the glaze blending with the body, resembling blanc-mange—the *blanc de Chine* of French connoisseurs.

Coalport—English. Good porcelain with a deep rich blue and rich gilding resembling Worcester, was made in the late 18th Century. Chinese subjects were much used with beautiful colorings. Excellent artists painted landscapes, flowers, birds, etc. Notable designs were the Blue Dragon, Worm Sprig, Tournay Sprig and Berlin Chain Pattern.

Denmark—Ware of the Royal Porcelain Manufactory established in late 18th Century. Groups and figures were made. Fluted porcelain decorated in blue is known as the Danish Pattern.

De Medici—Among the earliest European examples of porcelain is this Italian ware made at Florence in 1580 for the de Medici family, of heavy white paste mostly with blue underglaze decoration, showing Japanese influence. Porcelain was made at Venice as early as 1504-19.

Derby—English 18th Century wares, known successively as Derby, Chelsea-Derby, Crown-Derby and Bloor Derby. The works were operated prior to 1756 and were notable for figures like the Dresden. They were owned by the Duesburys, father, son and grandson. Bloor Derby ware was sold from 1815-48, by Robert Bloor who leased the works until they closed and who sold at auction the imperfect pieces which had long accumulated under the Duesbury régime. From 1774 to about 1800, William Billingsley, a flower painter, worked at Derby and later at many other manufactories. Statuettes and groups were rich in gold and colors. The works were unrivaled for white biscuit ware, especially with fine lace work on the costumes of figures made in the Dresden style. In the process the actual lace is dipped in liquid clay and attached to the unfired piece; the lace burns away in the firing but leaves its form in porcelain. A rich blue was produced on tableware for dessert and breakfast services on which brilliant colored enamels were painted in gold tracery in the Japanese style. The best period was the late 18th and early 19th Centuries.

(Continued on page 158)

VIVIENNE SEGAL
Featured in Ziegfeld's
"The Three
Musketeers"



DOROTHY
KNAPP
proclaimed the
world's most
beautiful girl.



Keep Slender, Radiantly Healthy

THIS ENJOYABLE NEW WAY

DIETING or backbreaking exercises no longer necessary! For an ingenious new device, the Battle Creek Health Builder enables you to keep gloriously healthy—pleasingly slender—without any effort on your part! The Health Builder gives a combined massage—vibratory treatment, better than a skilled masseur. It vigorously massages the heaviest muscles, peps up sluggish circulation, aids digestion and reduces superfluous weight.

Endorsed by Famous Beauty Dorothy Knapp, star of Earl Carroll's "Vanities," and proclaimed the "most beautiful girl in the world," uses the Health Builder daily. She says, "I unhesitatingly

recommend the Health Builder to everyone that is interested in keeping radiantly healthy and in retaining a beautiful figure."

Used daily in countless private homes, large medical institutions and by numerous physicians in their practice, the Health Builder is a safe, simple, scientific method of reducing weight and keeping vigorously healthy.

Send for FREE Book

Send for "Health and Beauty in Fifteen Minutes a Day"—a valuable Free Book showing the Battle Creek Health Builder in operation—with complete series of home exercises. Sanitarium Equipment Co., Battle Creek, Mich.

The Battle Creek "Sun Arc Bath" and "Mechanical Health Horse" are also made by the manufacturers of the famous "Health Builder."



The Health
Builder

SANITARIUM EQUIPMENT CO.
Room AD 2334 Battle Creek, Mich.

Please send me FREE Book
"Health & Beauty"—Today.

Name

Address

City..... State.....

Send Coupon
Now

Keeps You
Fit

Steak—one of the many dishes no range can cook as well as *Lady Leisure*

Take that juicy slice of steak. Give it a dash of salt and a pinch of pepper. Slip it into *Lady Leisure's* wonderful new VERTEX Broiler. And in nine minutes the large steak is ready for your table. Sizzling in its own juices. With an aroma that startles the most weary appetite.

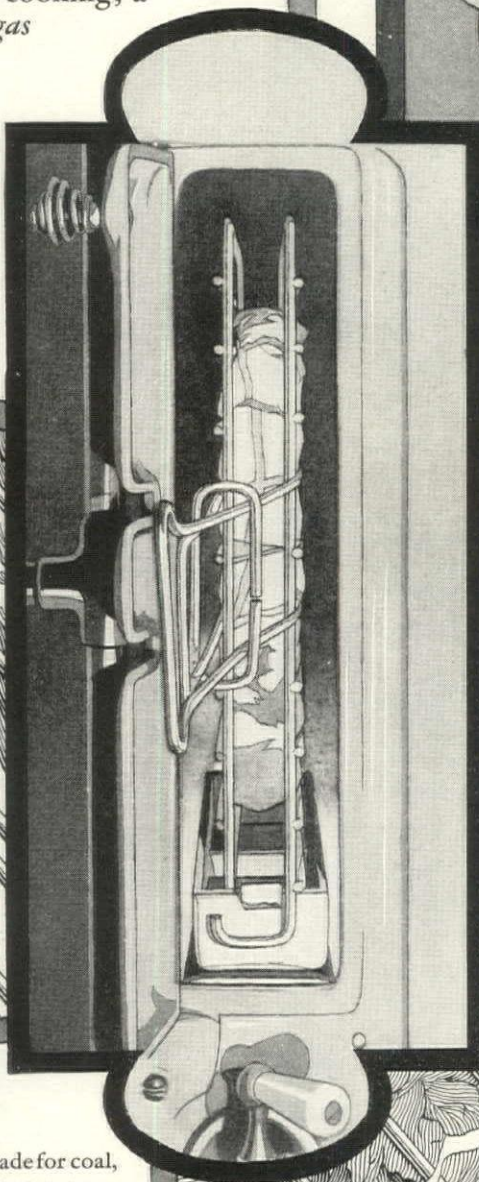
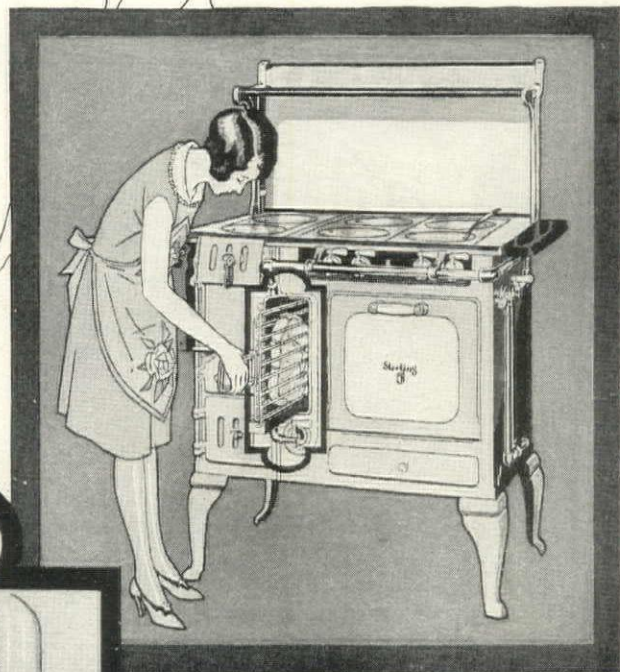
For the flame, striking both sides *at once*, sears in all the juices and broils in half the time with half the gas. *Lady Leisure's* oven and top cooking is high speed, too. The coupon brings details . . . use it!—without obligation.

And remember, *Lady Leisure* combines an unusually fast and even-baking oven; oven heat control; undoubtedly the best broiler on the market; almost double the cooking top area needed; a fire box for trash disposal that can be used with coal, wood or coke for winter cooking; a hot-water attachment. *The most complete gas range on the market today . . . and the only one with the VERTEX broiler.*

COUNTRY HOME OWNERS!

The Pyrofax Gas Service makes you independent of city gas connections. And now you can have a *Lady Leisure* Gas Range in your kitchen.

Sterling of Rochester, N. Y.



Three Generations

have used Sterling Ranges. Now made for coal, gas, and in all types of combination ranges. *Lady Leisure* has large cooking top, yet occupies little floor space. Ample oven. Several attractive color finishes. Oven heat control. If desired, can be obtained with ample water-heating attachment and firebox for trash disposal. Remember to send the coupon.

Send me information
☐ *Lady Leisure* with coal heater and trash burner; ☐ gas only;
☐ coal and gas combination range; ☐ coal range;
☐ warm air furnace.
 Write name and address in margin.

The Successful Hostess insists upon Genuine Engraving



Here are a few of the many functions for which you should use genuine engraving to be socially correct:

Weddings
Receptions
Dances
Dinners
Teas
Debuts
Parties
Promenades
Formal Balls

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SHE knows that no detail is more important than that her announcements, invitations, visiting cards and other forms be socially correct. She insures this by insisting that they be genuine engraving. Perhaps that is one of the reasons she is a successful hostess. Any merchant displaying the Mark of Genuine Engraving shown below will gladly offer you the benefit of his advice and experience.



GENUINE ENGRAVED STATIONERY

FOR PORCELAIN COLLECTORS

(Continued from page 156)

Tableware was decorated in flower and figure designs by Billingsley and other artists; the borders had gold leafage on blue, or festoons on a pink ground. In 1880 the Derby works were revived and shapes and designs of old Crown Derby as well as original pieces were produced. Known as Royal Crown Derby since 1889.

Doulton—English late 19th Century, porcelain and pottery; notable for *sang de bœuf* and crystalline glazes.

Dresden, Meissen, or Saxon—China, early 18th Century, German (Saxony) ware. Early work showed Oriental influence in both shapes and decoration. Large vases and other important pieces were made. Well known sculptors and painters produced many of the figure designs. Lindner was noted for birds and insects, 1724-45. Antique figures and groups were made in mid-18th Century. Classic French taste later prevailed. Marked with sword and star. Modern *pâte-sur-pâte* pieces are noteworthy.

Haviland, David—An American who established works at Limoges, France, 1839 or 1840, for the making of decorated tableware.

Herculaneum—English, works established about 1793 made various porcelain and pottery objects. Bone china made about 1800. Marked by word "Herculaneum" impressed. About 1834, the Liverpool crest—the liver bird—was used. Some of the painted decorations were above the average. The works were closed in 1840.

Italy—Ginori porcelain made near Florence in early 18th Century by Marquis Carlo Ginori. It was first made of clay brought from China and imitated Chinese porcelain. Later original pieces were made—groups, pierced vases, reproductions of Sèvres and Meissen, including Sèvres *pâte tendre*.

Japanese—Porcelain originally imitated the Chinese. It is usually classed, as is pottery, by the name of the town or province, or by the name of the maker. The most famous potteries were those of Arita in the province of Hizen, Seto in Owari and Kioto in Yamashiro. Blue and white wares were produced by all of them. Hizen potters made large and important pieces in a rich blue much prized by the Japanese. Foreigners often prefer the superior finish and delicacy of Owari ware in which the decoration is handled with the precision of the botanist. Japanese decoration is painted in overglaze enamel colors and gold. "Old Japan" ware is decorated in blue, red and gold. Hizen wares have a red resembling sealing-wax and also a thin dull orange-red more like a stain than an enamel. Pottery offers a better basis for Japanese enamel painting than does porcelain.

Limoges—French. Noted for its table services. *Tasses mousseline* were the very thin cups made of the Pouyat china at Limoges in the mid-19th Century. Old Pouyat includes the well-known Barbeau pattern.

Lowestoft—English, established mid-18th Century, closed about 1803

or 1804. It resembles Chelsea and Bow. Decorations were in blue prior to 1789. Tudor Rose is frequent in decoration. There are many inscription pieces, like "A Trifle from Lowestoft." The paste is slightly yellowish, glaze rather bluish and not very bright; black specks frequent; blue dull. Chinese Lowestoft is Chinese ware, probably so named from its port of entry at Lowestoft.

Minton—English, mid-19th Century and later. Ornaments and tableware. Sèvres ware was reproduced, notably its beautiful ground colors—rose, green, and blue, especially turquoise, which is greener than the Sèvres. Made gold incrustations and beautiful *pâte-sur-pâte* ornament carved in figures and groups.

Parian—Soft paste porcelain resembling Parian marble, used for statuettes and ornaments.

Plymouth—True porcelain was first made at Plymouth, England, in 1768-71. China clay—kaolin, discovered in England in 1755. The works were later removed to Bristol. Plymouth had a small output of ornaments, vases, statuettes, busts, shell-shaped salt-cellars and tableware.

Rockingham—English-made china about 1820-42; bisque statuettes, dinner services, cups, saucers, etc.

St. Cloud—French; the first porcelain works in Europe established here prior to 1698. The body of the ware was a fine milky white, translucent and decorated in Oriental and French patterns.

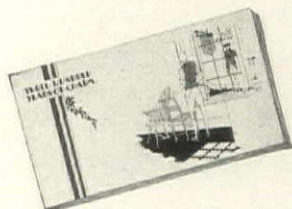
Sèvres—French; works removed from Vincennes to Sèvres in 1756. Early produced soft paste porcelain which was abandoned in 1804. Hard porcelain was made from 1769. The works became Crown property in 1804, at which time enormous vases (7'-10") were painted to glorify Napoleon. There were statuettes of Fame, Egyptian monuments and elegant table services painted with battle scenes, the borders embracing trophies of war. Life-size busts were made of the Emperor and Empress. Table tops, elaborately decorated, were among the products. Under Louis Philippe (1830) vases, tables, etc. were elaborately ornamented with sculpture, painting and gilding. *Pâte-sur-pâte* was used, in the mid-19th Century, in cameo-like effects. About 1852, some plain surfaces appeared amid the decoration. In the late 19th Century, beautiful soft glazed porcelain was decorated with red and colored enamels approaching the Chinese. In the early 20th Century *flambé* red vases were made as large as 4'-7". Other French wares imitated Sèvres at Faubourg St. Lazare, 1772, at Clignancourt, 1775, and the *Porcelain à la Reine*, 1778, under Marie Antoinette's patronage. Sèvres was celebrated for its colors: *bleu de roi*, *bleu turquoise* and *rose Pompadour*, as well as for its gold decoration in relief enriched by the addition of small drops of translucent enamel, which were very brilliant, resembling rubies and emeralds, or opaque like turquoises cut *en cabochon*. This Jewel Sèvres was a costly product in-

(Continued on page 162)



(above)
JOHN HANCOCK
Ladder-Back Flagg
Seat Arm Chair
2022-5
BUTTERFLY
TABLE
518-0
WINDSOR
Cricket
2011-W

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DIGNITY . . . beauty . . . simplicity . . . strength. All are inseparable attributes of Nichols & Stone Windsor Chairs—characteristics that have come down to them unchanged thru three centuries and more.

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Gardner



Mass'tts

(above)
WINDSOR
Arm Chair
2005-5



SALEM
Arm Rocker
69-6

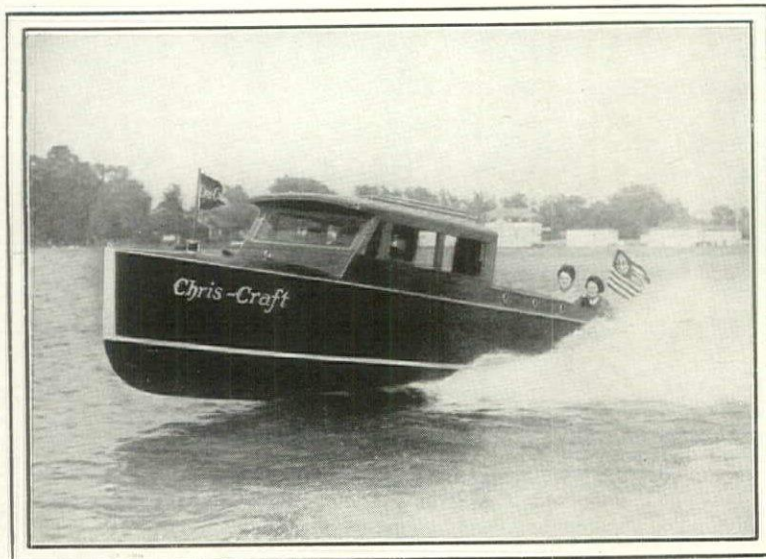


AMSTERDAM
Flagg Seat
Side Chair
2033-1



HITCHCOCK
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\$2235 to \$9750 11 Models—22 to 30 Feet
—30 to 45 Miles an Hour
—82 to 200 Horsepower

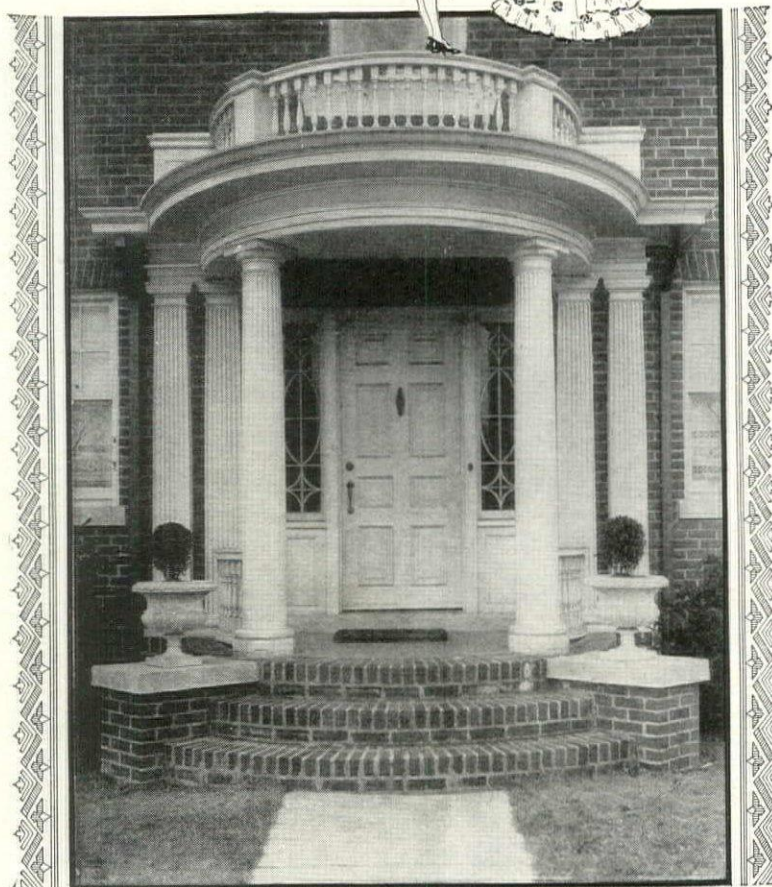
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CELLINI Prints are the latest achievement in exquisite wall coverings and wall hangings. They are suggestive of rare Damasks, but yield a new original beauty in the rich tracery of their designs.

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And Leshner Mohairs bring you these outstanding advantages: They wash perfectly, yet their faculty for shedding dust and dirt *automatically* keeps them clean. They hang in permanent graceful folds. Their wear is amazing and results in an economy unknown in other fabrics.

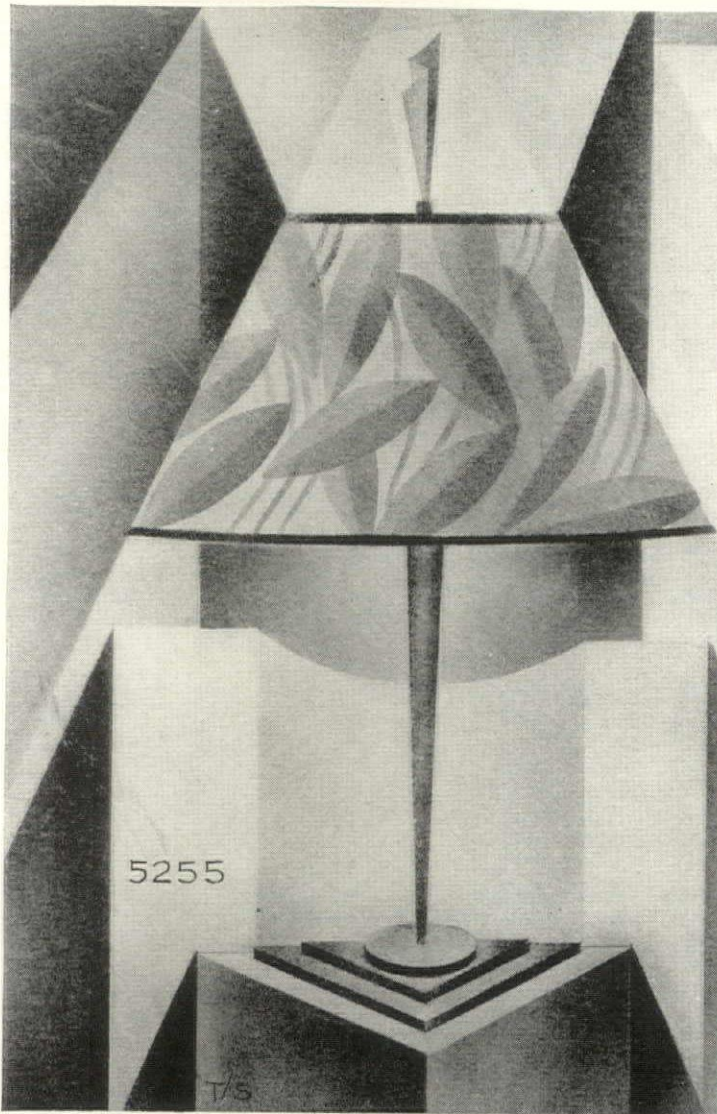
For every decorative need—for bedroom, living room, and every room in the house—they will yield perfect harmony.

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COLOR predominates in the modern home. And there is no room where color is now being used with greater effect than the bathroom. Here, Shauer-KAPOCK, colorful and decorative, replaces the old plain shower bath curtains.

Shauer-KAPOCK is not only beautiful but is extremely practical... it is water-repellent, waterproof, color-fast, highly mildew resistant, spot proof and need never be laundered. Exquisite patterns and colors.

If your plumbing contractor or dealer cannot show you Shauer-KAPOCK, instruct him to write us for samples, stating colors desired.

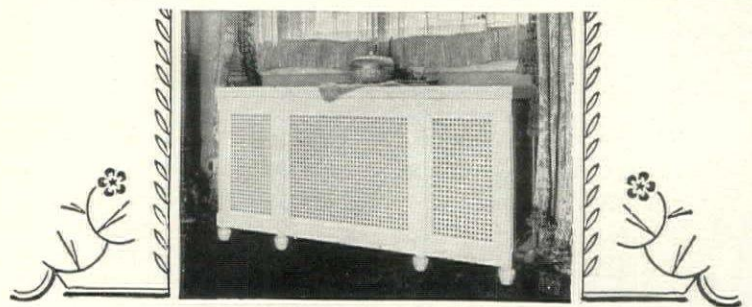
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Name _____

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FOR PORCELAIN COLLECTORS

(Continued from page 158)

roduced about 1780, used particularly in gold bandings and medallion frames.

Sinico-Persian—Chinese porcelain or pottery made for the Persian trade in Persian shapes. *Sinico-Siamese*—made in the styles of Siam.

Spode—English, a white porcelain made by Josiah Spode in 1800. The works have changed hands many times. Parian was first made at the Spode works.

Sprigged—Small molded ornaments fastened to the body of the piece with slip; a decorative process in use in the Staffordshire potteries.

Swansea—English porcelain made in 1814; resembles Nantgarw porcelain. W. W. Young painted flower sprays, the natural size, very skilfully; sometimes these were printed. Bisque statuettes were made here.

Thrown Ware—The term refers to the process of building up pottery or porcelain vessels by hand on a potter's wheel.

Thumb Marks—Smudges like thumb prints on the bases of statuettes, like the Chelsea figures. These are made by the supports while in the kiln.

Transfer Printing—Patterns transferred to pottery or porcelain by the use of tissue paper. The pattern is printed on the tissue in ink from an engraved plate.

Vienna—Porcelain made from

1718 to 1864. Late 18th Century work was decorated in beautiful colors, especially rich cobalt and red brown with fine gilding. Works by Angelica Kauffmann and Watteau.

Worcester—Ware of "the Worcester Tonquin Manufactory." Early pieces produced the Nankin patterns in blue and white. In the mid-18th Century a great deal of China was printed with portraits of men prominent in politics. The Lily pattern was printed instead of painted on dinner ware. The fine engraving of the early transfer printing later deteriorated. Chelsea influence was felt about 1764, because of the employment of men from the Chelsea works, who made use of the Sèvres *vert pomme* and *bleu de roi* as a ground with salmon scale markings, birds of exotic type and elaborate gold borders. Known as the Royal Porcelain Works in 1788, under George III. The pseudo-classic period saw deterioration in the art quality of the work. Worcester is noted for the minute detail of its craftsmanship. The embossed patterns often rival the Chinese. Decorations of white enamel on a blue ground are notable from about 1854 to 1870. The jeweled ware equals or surpasses that of Sèvres. Ivory porcelain was used for vases about 1863 and was much imitated. Worcester is famous for its vases and tableware.

FURNITURE OF THE COLONIES

(Continued from page 128)

canopy of the field bed which shows, even in its bare simplicity, the unmistakable artistry of its maker.

The glossary includes the important articles of furniture of both the early and late Colonial periods.

Bed: Early four-post types were completely covered with drapery; late types had visible framework and were draped less heavily. Cabriole types had claw-and-ball feet, carved posts and carved or painted canopy frame (tester). Jacobean and William-and-Mary day beds were carved and caned.

Box: Bible-box, desk-box, etc., carved Jacobean type.

Chair: Banister-back, Cromwellian, Flemish scroll, fiddle-back, vase-back, heart and crown, heart and scroll, ladder-back, mushroom arm finial, roundabout, slat-back, spoon-back, turned chair (Carver and Brewster models), wainscot and Windsor.

Chest: Connecticut chest with two drawers below the chest, carved; Hadley chest, one drawer below, carved; chest of drawers; chest-on-chest. Dutch Dower or Bride chests were painted.

Cupboard: Court, press, and livery types, of oak, carved, applied spindle and molding decoration. Simple corner and side cupboards, with shell tops, of maple, cherry, etc., scalloped shelf edges, painted interiors.

Desk: Writing box on table; large desk-box with drawers; or slant-top

on an open framework or chest of drawers. Fronts: straight, bow, or serpentine. The secretary has a book-case set on the desk.

Form: Bench, plain or upholstered.

Highboy: William-and-Mary type was veneered in crotch or burl walnut. Queen Anne, solid or veneered walnut inlay, carving, with gilding; cabriole legs, bonnet top. Savery models had broken pediment top, flaming urn finials, foliated scroll carving; of walnut or mahogany.

Lowboy: A dressing table, also used as highboy base.

Settle: For fireside, high backed, winged sides, of pine, etc.

Settee: Paneled wood back, oak, etc., Jacobean. High crested back, upholstered, walnut, William-and-Mary. Queen Anne models in walnut. Chippendale styles in mahogany.

Sofa: Early Georgian types usually had straight underbraced legs, arms curved outward, upholstered; camel-back with curved top.

Table: Early types were trestle, rectangular with legs at corner, or drop-leaf; later made in the period styles. Butterfly, card, game, chair-table, clover leaf, console or pier, dough-table, dressing table (lowboy), drop-leaf, gate-leg, trestle gate-leg, pedestal, pie-crust, refectory, sawbuck, side table, candle stand, tea kettle stand, tavern table, tea-table, tip-top, tripod.



Exercise without effort — Pleasant, "Passive" exercise that stimulates and maintains proper circulation, tones and invigorates the entire system, aids in removing unhealthy, unsightly flesh — keeps you fit for today's strenuous social and business activities. All this is yours with the Savage Health Motor, the new scientific, portable, electric exerciser and reducer.

The Savage Health Motor can be used on any suitable table, dresser, desk or in a window recess. It operates as silently, smoothly as an electric fan, is easily transported in its handsome case. Endorsed by physicians and physical culturists.

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Rolscreens immediately become an efficient feature of the modern home, performing the necessary duties of genuinely good, well built, all metal screens in the most convenient, unobtrusive manner. They eliminate labor and expense of taking down, storing and re-hanging screens each year.

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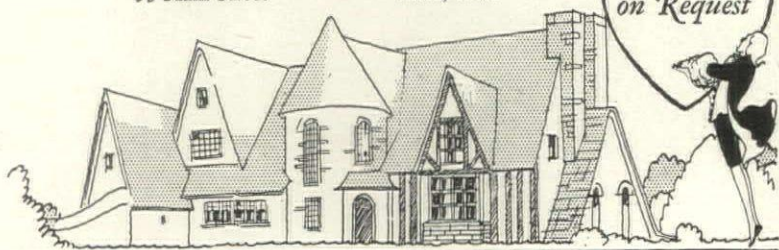
Important features of construction and convenience are exclusive in Rolscreens.

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YOU MAY think your floors look good enough but that's only because you've become accustomed to their dinginess. If you want to see them as others do, merely refinish a small spot under a rug, and compare the old surface with the new. The difference is usually amazing. Only then do you realize how much your home is handicapped by your floors—how much more attractive it could be if only those floors could be improved. They can be. With the Ponsell you improve them yourself—easily.



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This little electric machine does all the heavy work—scrapes, sandpapers, refinishes—then keeps your floors in perfect condition forever after—costs but a fraction of one refinishing job.

LOOK at your floors. Are you satisfied with them? Completely satisfied? Proud of them?

You could be. You could make them ten times lovelier. You could make them envied by every neighbor—admired by every visitor. Within a day you could transform them—quickly change them from dingy surfaces, luckily covered up for the most part by rugs, to gleaming, spotless places of which you hate to hide a single inch.

"Oh no!" say, "Not my floors!" Oh yes, we answer, *your* floors, ANY floors. The most neglected floors have possibilities. Layer upon layer of old shellac and varnish may disfigure them. Year upon year of ground-in dirt may seemingly defy removal. Yet underneath there is the clean and honest wood—the hidden warmth and color of the grain.

"But, the expense?" you say. "I've had them give me estimates. What about the hundreds of dollars refinishing will cost me?" This advertisement offers you a way to overcome that difficulty. It calls your attention to the most remarkable machine ever made for household use—a machine that refinishes floors, scrubs floors, polishes floors—a machine that costs but a fraction of what you usually pay for one refinishing job. With it you yourself refinish floors with ease. The apparently impossible job of taking off shellac or varnish becomes absurdly easy. The manifestly back-breaking jobs of sand-papering and rubbing in new wax turns out to be a matter of merely guiding a machine.

And this refinishing only needs to be done *once!* The floor never has to be refinished again! Afterward a little waxing and polishing with the machine once in a while—an operation so simple that a child can master it—keeps your floors looking as though they had been refinished the day before.

This is not mere enthusiasm. The claims

we make can easily be demonstrated. In twenty-four branch offices we have men ready and anxious to show you, *in your own home*, what the Ponsell Floor Machine can do. In thousands of homes it has already won the unqualified praise of users. It not only refinishes and polishes wood floors, but scrubs linoleum floors spotlessly clean without the least splashing.

It does away with all the drudgery. Gone is the stooping and kneeling, the wear and tear on your hands of water, soap, cleaning fluids, scrubbing brushes and wet rags. Then the machine polishes the linoleum with a result far surpassing anything you have ever known; a shiny, immaculate surface that dust and dirt have a hard time sticking to.

Just what the Ponsell Floor Machine does, and how it does it, is a fascinating story. It is a story that every home-owner should read. We offer you an interesting booklet that contains it—a clear, brightly-told description interlarded with explanatory pictures. With your eyes on your floors, can you say, "No, I am not interested"? Take the first step toward more beautiful rooms. Mail the coupon or write a letter for further information on how to refinish your floors *yourself*. Ask us for a **FREE** demonstration—or, if you are too far from our nearest office, a ten-day **FREE** trial.

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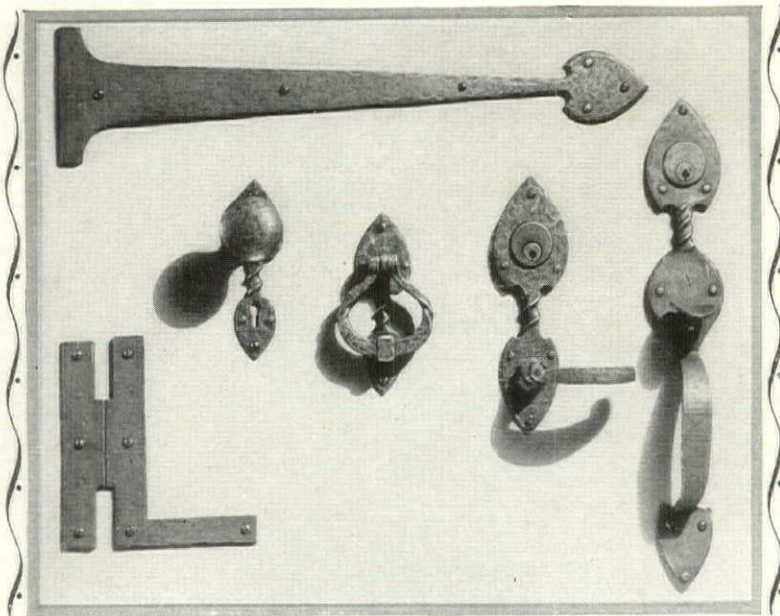


cottage architecture calls for a forged iron finish, choose this rustless, permanent hardware

A new Sargent design for homes in the Spanish or Mediterranean style, and for English and American cottage styles

HERE is sturdy hardware with an air of the hammer and the forge. These pieces have all the texture and rugged charm of wrought iron, combined with the time-defying permanence of solid bronze. Most important, they will never discolor wood-work, because white bronze in this forge finish is rustless, absolutely. They will continue to operate smoothly, quietly, and certainly. By Sargent standards all moving parts are carefully machined and exactly fitted to insure long wear and perfect action. The Sargent cylinder locks give true protection.

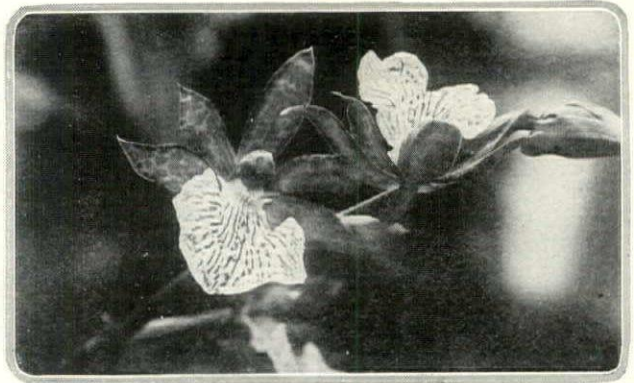
Write for our free booklet, "Hardware for Utility and Ornamentation," illustrating the Sargent designs. From it, with your architect, choose pieces suited to your particular house. Sargent & Company, 31 Water St., New Haven, Conn.



These new Sargent "Catalonia" pieces are of solid white bronze, shaped and finished in resemblance of hand-forged wrought iron. The entrance handle (ask for No. 2661CK) has a thumb-latch, and connects directly with the Sargent cylinder lock. The door-knob (No. 1621CK) has an appropriate escutcheon and keyplate. (There is another

door-knob, No. 1620CK, for interior use.) The popular lever handle with cylinder lock and the H and L hinge plates excel for homes built in the Early American manner. The strap hinge plate and the knocker are a delightful finishing touch to entrance doorways; ask for Sargent door knocker No. 5CK, strap hinge plate No. 3CK.

SARGENT
LOCKS AND HARDWARE



The many forms of Zygopetalum, of which this is known as crinitum intermedium, can be grown in Sphagnum mixed with decayed wood.

ORCHIDS FOR WINDOW GARDENS

THE successful cultivation of Orchids in the window garden is an achievement of comparatively recent years. It is by no means true that these fairy plants of the tropics are difficult to handle or that a greenhouse is necessary to make them flower, if a proper selection of the various types available is made.

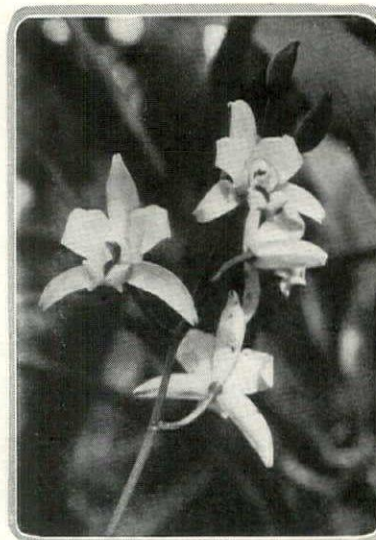
As a rule the cultivation of these flowers is thought to be much more difficult than it really is. The greatest error made when Orchids were first cultivated in the greenhouse was that the temperature to which they were exposed was kept at too high a figure, causing the gradual death of all the plants available. Such heat is unnecessary, for many Orchids naturally go high into the mountains, exchanging the tropical heat for a temperature comparable to that of the Alpine and sub-Alpine flora. It is these latter types that are most suitable for cultivation in the window garden while many other varieties even find the moderately warm temperature existing in the living room too high for comfort and are satisfied only when the temperature is normal.

Two sharply defined methods of growth are known: one form of Orchid lives on the ground like other plants, the other lives on trees. These latter are the epiphytes, comprising by far the larger group. They attach themselves on limbs and branches of trees and absorb, from the decaying

bark, the moisture and soil salts that their host has used in the formation of bark. Just like the Orchids of the ground, so do these tree inhabitants form bulbs or tubers which are colored green since they are exposed to the light. They fulfill the same purpose as the bulbs in the ground, storing food for the period of vegetation. The bulbs that grow in the ground are either round or shaped like the fingers of the hand, and where two of them are to be found one will be smooth and round while the other is wrinkled and unsightly. During the period of growth the Orchid takes its food supply from the wrinkled bulb, leaving the smooth bulb for the coming year.

As Orchids demand air for their roots, a flower pot in which they are to be planted must have the larger part of its bottom knocked out. Over this large opening potsherds are placed which provide ample air for the root system as well as good and rapid drainage of water. Then, too, the growing season of Orchids is sharply marked while the resting period is just as definite. During the period of vegetation much water is demanded but practically none need be provided during their period of rest, when they may be left almost dry. During this latter time they may be compared to the Cacti. The majority of Orchids are as hardy and re-

(Continued on page 166)



Laelia albida is a good window garden Orchid. It likes light shade in the summer



The Cattleyas are among the loveliest of Orchids. Give them the same treatment as Laelia



KitchenAid extracts juices of oranges, lemons and small grapefruit, at the snap of a switch!

Chops meats, nuts, raisins; crumbs dry bread. Easy now to make meat loaf, patty fillers, or salads.



Crisp, crinkly cole slaw, escalloped potatoes, sliced carrots, beets or cucumbers for pickles or salads.

Good maids become expert cooks with the kindly help of KitchenAid. It ushers in utmost sanitary methods.



~ at a New Low Price

Now a New KitchenAid for you—a more compact, lighter weight model, beautifully finished in French Grey Lacquer. And—at a lower price!

Now you too, like thousands of other women, can let KitchenAid help do the hard work in cooking, baking, and meal preparation. Now you too can enjoy the superlative dishes that KitchenAid makes possible.

And, if you employ a good maid, KitchenAid will make her a better cook, a more cheerful, interested, contented worker, and will promote the utmost sanitation in preparing meals.

KitchenAid
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Electrical Food Preparer for the Home

The New KitchenAid weighs only 33½ lbs.; is 18 inches high. Fits anywhere in your kitchen where you can lay this magazine. Attaches to any light socket. At the snap of a switch it mixes, beats, whips, stirs, chops, grinds, slices, shreds, grates, sieves, freezes, and does electrically the 101 tedious, time-taking, energy-wasting tasks involved in cooking, baking, and meal-preparation.

Simple to operate. Costs one cent per hour for current. Thousands in daily use in families of two to ten.



Booklet Free!

The story of this new way to better foods, greater menu variety and ease and sanitation in food preparation is told in the New KitchenAid Book. Send the coupon for your Free Copy.

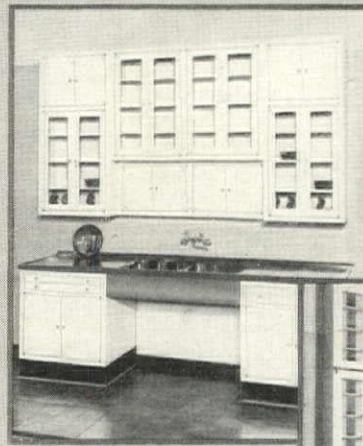
KitchenAid, Dept. HG-98,
Troy, Ohio.

Send me please the New KitchenAid Book and experience letters from users.

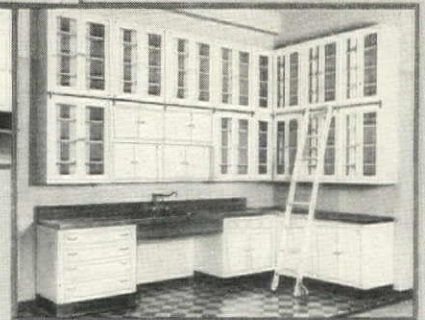
Name
Street
City..... State.....

BEATS..
WHIPS..
MIXES..
CHOPS..
SLICES..
SIEVES..
STRAINS..
CREAMS..
FREEZES

The WHITE HOUSE Line



Two typical WHITE HOUSE Pantry Installations

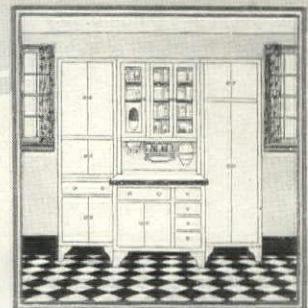


is made of Steel!

Glorify Your Pantry!

IT'S so simple—so easy—with beautiful, sanitary WHITE HOUSE Units, made entirely of steel. A unit system of varying designs and sizes makes it possible to build them into practically any space. Electric plate warmers, silver and linen drawers, tray and plate racks, cup hooks and Monel metal pantry sinks are included in WHITE HOUSE built-in installations.

Everything is furnished complete, ready for use—no extra hardware, glazing or painting necessary. Send in your plans for sketch and estimate. Write for gray catalog.



You can also have WHITE HOUSE kitchen dressers, side units, broom closets, sink units, and storage closets. Carried in stock. Send for green booklet.

JANES & KIRTLAND, INC.

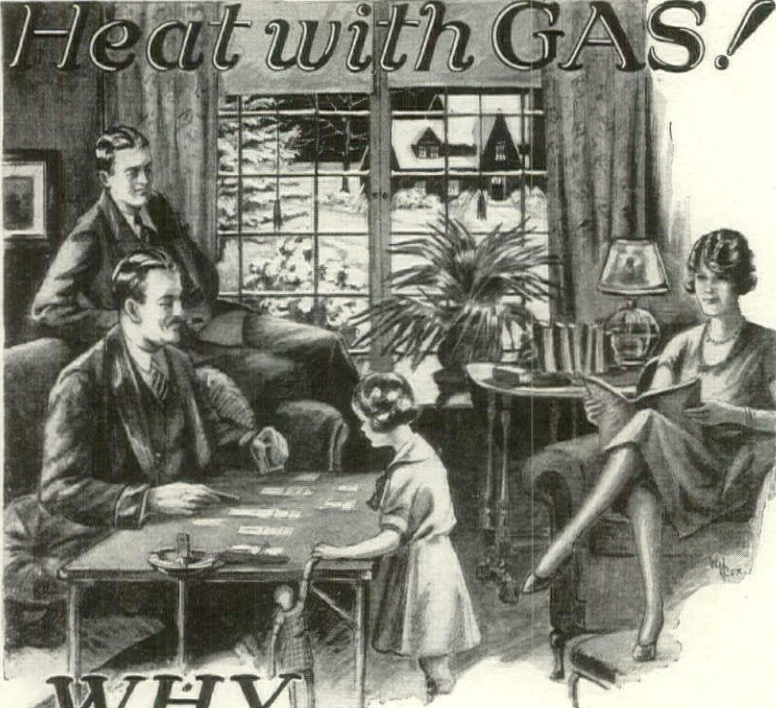
Established 1840

101 Park Avenue

Dept. A

New York City

Heat with GAS!



WHY NOT?

"Wonderful—but probably too expensive" you say. But why not get the facts before you decide?

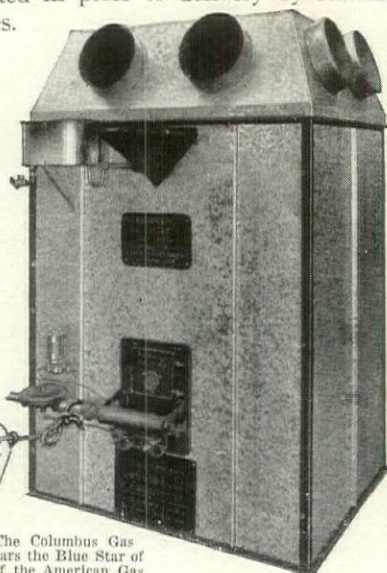
THINK of a warm-air heating plant which burns gas as perfectly as does your kitchen range. Think of a furnace without smoke, odor, soot, dust or ashes—one that automatically furnishes healthful, properly humidified, fresh-air warmth of the exact degree desired. Think of a furnace that need not be "tended" from the day you light it in the fall until you shut it off again in the spring!

Columbus Gas Furnace

The Heating Plant That Tends Itself

WHEN properly burned, gas is the ideal fuel. It is always the same in quality; supplied as you need it; paid for as you use it. It is clean, convenient, certain; unaffected in price or delivery by strikes, seasons or transportation difficulties.

The Columbus Gas Furnace converts into useful warmth, 80% of the heat units in the gas. Automatic control turns the gas on only as needed and shuts it off again when the thermometer indicates that the rooms are as warm as desired. Another automatic device always keeps the humidifier filled to the proper level. And the automatic safety pilot light makes this furnace safer even than a kitchen gas range.



The Columbus Gas Furnace Bears the Blue Star of Approval of the American Gas Association Testing Laboratory.



Your Gas Company will endorse every statement made in this advertisement

HEAT with gas! It is safe, clean, certain. It gives you perfect comfort, always! Free booklet tells how easy it is to have low-cost, dependable, fresh-air warmth—without ever again phoning for fuel, touching a shovel or worrying about soot and ashes.

GAS economy is the outstanding accomplishment of this furnace. No other domestic heating plant burns fuel more efficiently. And it saves, not only fuel, but all the bother, the attention, the labor and the dirt as well.

The Columbus Heating & Ventilating Company
425 W. Town St., Columbus, Ohio

The Columbus Heating & Ventilating Co.,
425 W. Town St., Columbus, Ohio (Dept. 12)
You may send me free booklet.

Name
Address



One of the epiphytic Orchids is *Oncidium*. It attaches its roots to the bark of a tree and grows there

ORCHIDS FOR WINDOW GARDENS

(Continued from page 164)

sistant as the Cacti, so it is safe to assume that if Cacti can be kept in the window garden then Orchids also may be cultivated. As Cacti soon die when kept moist and wet too long, so do Orchids under similar treatment.

Orchids cannot be kept in wooden lattice boxes if they are to be cultivated in the window garden. Such containers cannot be kept sufficiently moist during the growing season and the plants therefore stop growing. It is a very different story when the Orchids are planted in such containers and kept in the greenhouse, where the air is heavily laden with moisture and the plants will thrive.

The plants are placed in Sphagnum Moss which should be well shredded and mixed with a sandy leaf mold. A little loam or some rotted leaves may be added. All Orchids are bedded quite high in the flower pot and after placing in this soil mixture, some living Sphagnum is used as a cover. If no living Moss is at hand, then some dried material may be used.

Now that the general method of cultivating Orchids has been described, the individual species best adapted for the window garden may be mentioned. One of the best is the *Ladyslipper* (*Cypripedium*) with all of its many varieties and hybrids. These are natural ground Orchids and they thrive best in a situation which is not too warm. During the period of growth too much moisture can hardly be provided, but under no condition should water be left standing in the saucer of the pot, as this would cause the death of the Orchid more quickly than anything else. It is for this reason that the large foundation of potsherds is provided in the pot to prevent the accumulation of water.

When the plant is preparing for its period of rest, the shoots stop growing and less moisture should be provided. Never place the Orchids too near a sunny window; a light half shade, such as that provided for Ferns, is the best. It is only necessary to transplant

(Continued on page 189)

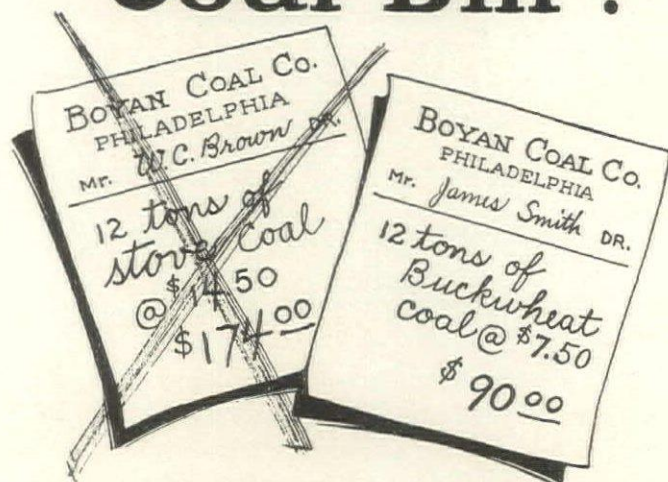


The *Coelogyne massangeana* should be grown in Sphagnum Moss, and kept moist

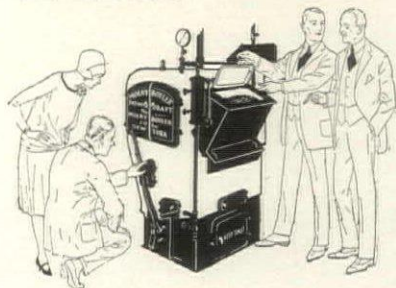


The *Cypripediums* are a large genus of terrestrial Orchids. This is *C. insigne*

which is Your Coal Bill?



You will save \$5 to \$7 a ton on your coal by installing a Molby Boiler. One Molby owner wrote us, "I cut my coal bill from \$400 to \$200"—another, "39% saving with a Molby". The Molby down-draft and cross-draft principle assures efficient burning of No. 1 Buckwheat hard coal instead of the larger, more expensive sizes. No noisy blower, no current consuming motor—nothing to get out of order.



Molby Boilers come in 21 sizes—for every type of building. For steam, vapor, hot water and hot water supply. Easily installed without disturbing your present radiators and piping system. Now is the time to install the money-saving and time-saving Molby.

The MOLBY HEATING BOILER

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Sesqui-Centennial, Philadelphia

Apartment House Owners!

The Molby is an economical boiler for hot water supply.



Residence of Stanley Smith, Radnor, Pa.



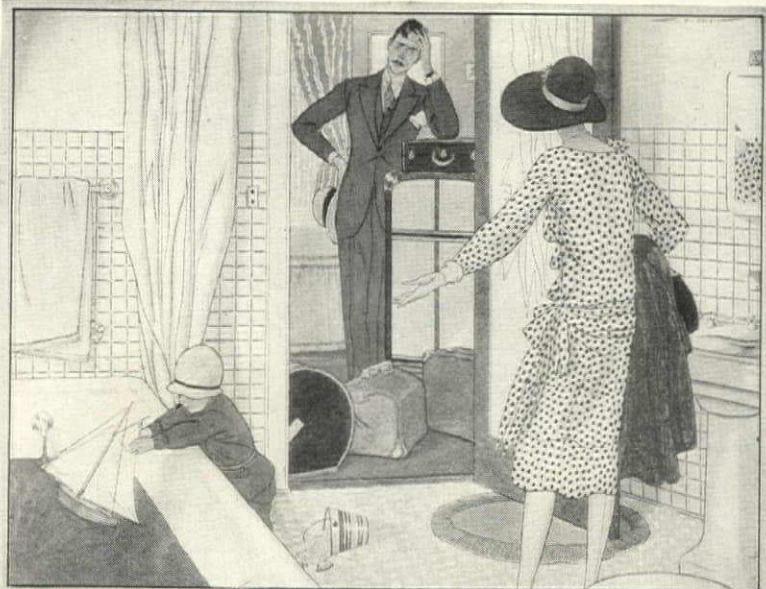
Residence of Edwin J. Walker, Hartsdale, N.Y.

Mail the coupon below for full information.

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Show me how to reduce my coal bills and to save labor.

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SHE: "Just look at that water! It was bad enough to put up with red, rusty water at the cottage all summer . . . but to come back home to this!"

HE: "."

WHAT can he say? He knows that the only cure is to replace the old iron or steel water pipes with brass pipes that can't rust.

Rusty pipes never get any better. They gradually fill up until water can barely trickle through. Meanwhile, lingerie and linens are ruined from the rust in the wash water. And the family's disposition is wrecked from "seeing red" every time the water is turned on!

Some time soon you will probably decide to put in brass pipe and when you do, remember that . . .

All brass pipes are not the same. Alpha Brass Pipe is better because it contains more copper and lead. Plumbers prefer it because it cuts cleaner and sharper threads, making leak-proof joints. It positively cannot rust, and the Alpha trade-mark, stamped every 12 inches, guarantees it for soundness and satisfaction.

ALPHA BRASS PIPE

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CHASE BRASS & COPPER CO., Incorporated
Warehousing, Conn.
Please send me a copy of your booklet, "Alpha, The Story of a Water Guide."
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Garbage and Waste Disposal without Leaving the Kitchen

Residence models as low as \$95—and the masonry adds but little more when regular chimney is used.

FOR less price than a good radio, you can banish the filthy garbage can and rubbish heap forever.

Disposal of *all* waste—not only garbage, but sweepings, tin cans, papers, magazines, broken crockery—is provided by the Kernerator, costing but little more than an electric washer.

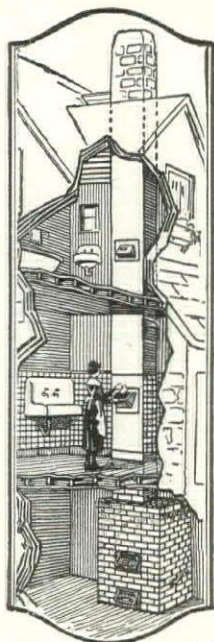
Just drop the refuse in, then forget it! The handy, neat Kernerator hopper door is in or near the kitchen. Connecting with your regular chimney, it leads to a brick combustion chamber in the basement, where the daily waste accumulates and is air-dried without the slightest odor.

No Fuel Required

Once a week, or even less often, you simply touch a lighted match to the air dried waste. No gas, wood, oil or coal. Everything is consumed, while tin cans, bottles and other non-combustibles are flame-sterilized for removal with the ashes.

The view on the right shows a typical installation, and why the Kernerator must be built in when your home is erected. Be sure it is included in your plans. More than 2,500 architects and builders know and recommend it. Full details in free booklet, "The Sanitary Elimination of Garbage and Household Waste."

KERNER INCINERATOR COMPANY
725 East Water Street MILWAUKEE, WIS.



103

KERNERATOR

REG. U.S. PAT. OFF.
THE CHIMNEY-FED INCINERATOR

Home from a happy week-end!

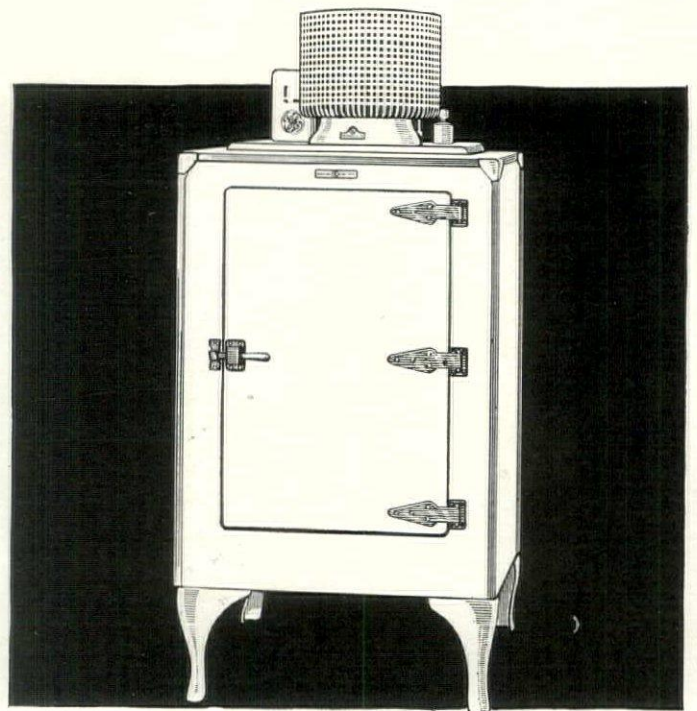
Pleasant to find a well-stocked refrigerator with everything in perfect condition

AFTER a happy week-end—have a happy home-coming! Find a generous supply of food waiting for you. Milk, fruit, meat, salad—your General Electric Refrigerator will keep them all perfectly chilled—healthfully fresh.

Your every-day planning of menus becomes so much simpler, too. Delicious and unusual desserts will be as easy to prepare as old, familiar standbys. Salads are crisper, fruits more luscious in flavor, when they are thoroughly chilled.

Quietly, economically, this "years ahead" refrigerator brings you new comfort. Its operation is so completely automatic that you never even have to oil the machinery. It is all enclosed in an air-tight steel casing—mounted on top, away from floor dirt. And the constant circulation of warm air through the coils actually prevents dust from settling.

For detailed specifications, just drop us a card for Booklet N-9

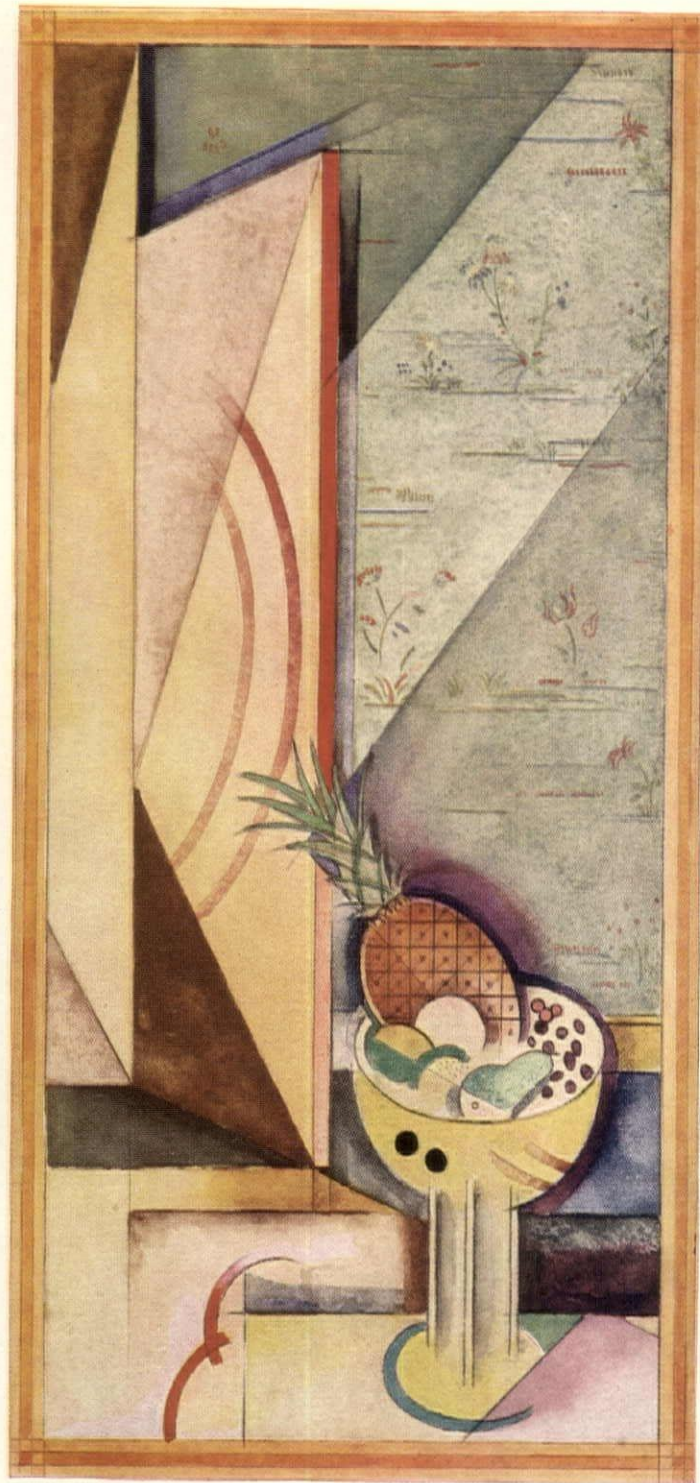


GENERAL ELECTRIC Refrigerator

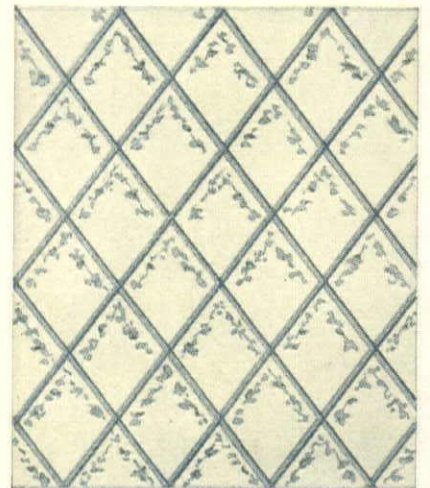
ELECTRIC REFRIGERATION DEPARTMENT of GENERAL ELECTRIC COMPANY
HANNA BUILDING, CLEVELAND, OHIO



"Deep Sea" An exclusive Thibaut wall paper offered in the cool green tones illustrated, in attractive blues, and in other appropriate colorings. The price is \$1.60 a roll. If your decorator or dealer cannot show you this paper, write to Thibaut for samples.



"Thibaut Floral No. 2" supplies the background motive for this illustration. An exclusive pattern offered in a wide range of colors. \$1.35 a roll.



"Lattice No. 4" An exclusive Thibaut creation with lattice design in green, rose, mauve, yellow, and other colorings, enhanced by metallic overtones. Priced at \$1.25 a roll. If your decorator or dealer doesn't have it, send to Thibaut for liberal samples.

"WALL PAPER modern but not bizarre!" . . . Thibaut, in "Designs of Today," offers papers as distinguished for their correctness as for their modernity. And they are practical, for they cannot fade. Fastidious decorators are specifying them for homes of unquestioned standards. These charming motifs may be seen in quality establishments of the larger cities. If you have any difficulty in finding Thibaut Papers, if your decorator is not familiar with them, we will tell you where they may be seen or send you generous samples. Whether or not you are considering wall paper for your home just now, you will be interested in Mr. Richard E. Thibaut's little brochure, "Wall Paper Designs of Today." Address: Richard E. Thibaut, Inc., 24 West 40th Street, New York.

Thibaut



Every previous conception of
Luxurious Fast Travel outdone by the new
AIRMAN LIMITED

INTERIORS of built-to-order elegance—body lines of distinctive smartness—riding comfort of all-day restfulness—motor performance of the fastest road car ever built!

In each of the four essentials of complete motor car enjoyment, the Airman Limited sets an advanced pace all its own—ahead of anything ever achieved in automobile building. In the words of a new owner, "For the first time I know what a motor car can really be and do."

In the recent coast-to-coast, round-trip run, a standard Franklin Sedan, driven by Cannon Ball Baker, lowered the record by 10½ hours—averaging 42.5 miles per hour

for nearly 158 hours—many hours faster than the most famous Limited trains. Without question the Airman Limited institutes the absolute standard of road transportation—riding, roadholding, safety, sustained speed and luxury.

Only a drive can convince you that 300 or 400 miles in a day in this car means luxury—fast transportation that does not fatigue—riding ease no other car can offer.

**THE FASTEST ROAD CAR IN
 THE WORLD**

A stock Franklin Sedan, driven by Cannon Ball Baker, has just clipped more than 10½ hours off the former transcontinental, round-trip record—traveling from Los Angeles to New York to Los Angeles (6692.8 miles) in 157 hours and 23 minutes!

Franklin ownership is a constant source of enjoyment. The Airman Limited is the soundest motor car investment you can make. Our nearest representative will be glad to place a car at your disposal today. Term payments are offered.



Sport Sedan



Falling Night and a lonely road

DOES your family ride in a *safe* automobile? Tire pump, wrenches and jack... these are under the seat for the minor emergencies when they happen. But...

A thug or escaping convict would rather attack an unarmed pedestrian, motorist or house-holder than an armed one.

The modern Smith & Wesson Safety—32 or 38 calibre—makes accidental discharge absolutely impossible. And it's as quick as an electric spark in action when you need it.

Don't allow yourself to "put off for future consideration" anything so vital to others dependent upon you! Go to a good hardware store, sporting goods store, or other dealer for this important item of equipment.

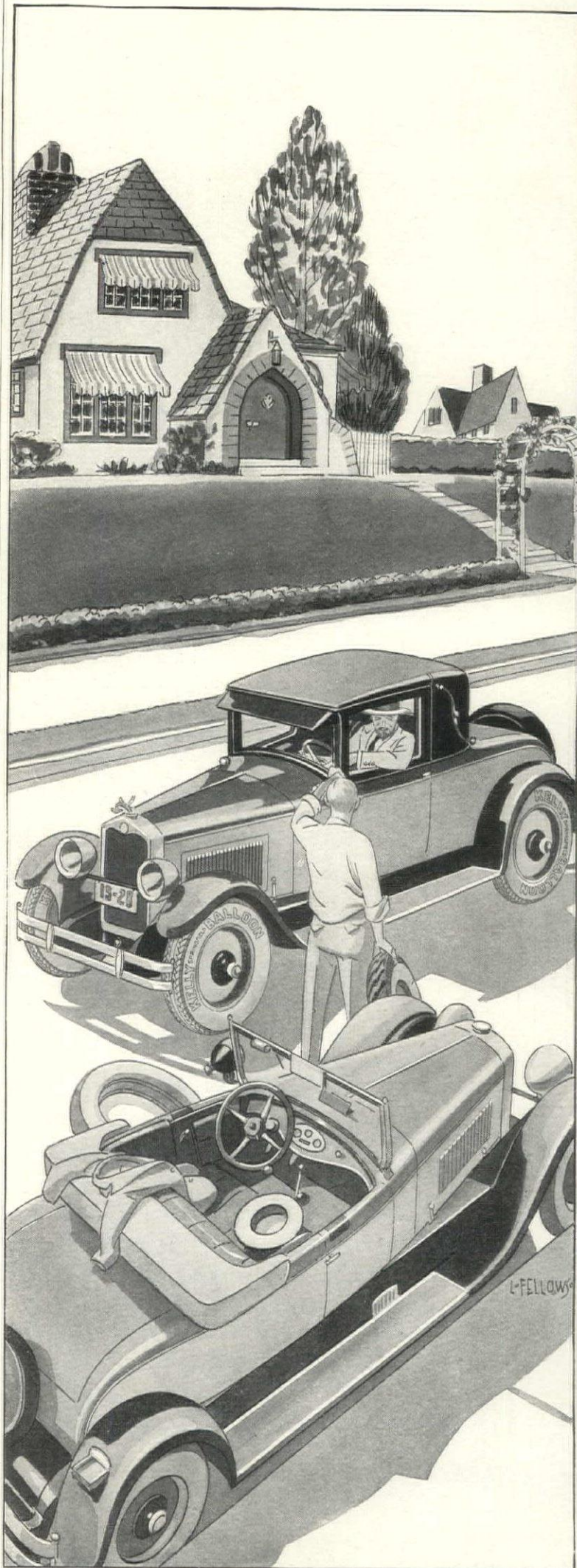
The revolver is an effective instrument in the promotion of law and order. It is an invaluable factor in the conservation of life and property and creates a feeling of security.

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"Say, Doc, you don't happen to have a prescription that will keep a fellow cool this weather, do you?"

"Sure—Kelly-Springfield tires."



Jewelled the Cups of Gods

A SPRING garden is Nature's masterpiece. In its painting the importance of Tulips, "Jewelled Cups of the Gods", cannot be overestimated. In glowing masses of color of every varying shade, rippling along the borders of perennial beds—in scattered clumps, bringing closer to earth the hues of flowering trees and shrubs above them—they are everywhere essential, and offer greater joy than any other flower to every gardener—amateur or professional. From the earliest Cottage tulip to the latest Darwin, a chosen scheme of color may be extended throughout April and May—color that is clean and sure—if reliable bulbs are planted in the Fall.

Less than 5% of Holland's millions of Tulips sent to this Country yearly are of that superior quality on which this house has built its dominant reputation.

Every Tulip expert knows and appreciates the importance of known quality—more important, perhaps, in a Tulip than in any other bulb. We pay the Holland growers well for their best—and deliver only the best to the discriminating garden lovers of America.

In variety—Cottage, Darwin, Breeder—our selections run the full gamut of color and form.

It is most desirable to order NOW. Such orders are selected by our specialists abroad from stock reserved for us. This stock is limited.


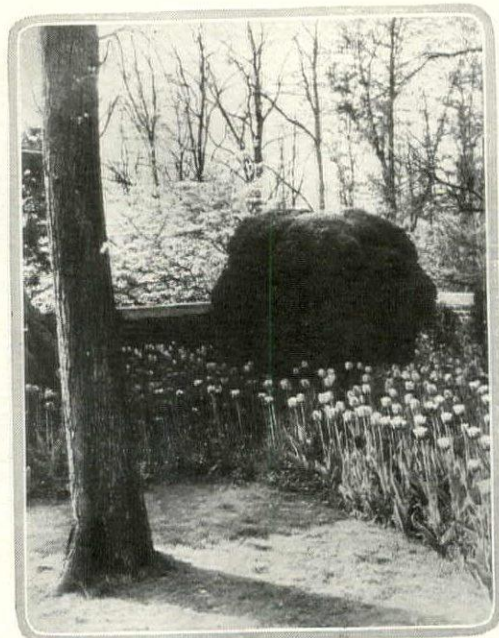
OVER A HUNDRED HIGHEST AWARDS
PRESIDENT COOLIDGE GOLD MEDAL
GARDEN CLUB OF AMERICA GOLD MEDAL

John Scheepers, Inc.

Flowerbulb Specialists
for a Quarter Century

524 Fifth Avenue
New York

(Guaranty Trust Building,
at 44th St.)

Tulips compose excellently in narrow borders where there are suitable backgrounds against which their even ranks can stand out sufficiently

TULIP NOTES FOR SPRING

(Continued from page 109)

begin—Darwins, Cottages, Breeders and the rest. Their name is legion and their color scale entrancing. To get the most out of their beauty they should be considered in relation to the many delightful shrubs, flowering trees and other plants which share their season. Some of these are Lilacs, Crabapples of many sorts, pink and white Dogwood, double and single Jew's Mallow (*Kerria japonica*), Redbud (*Cercis canadensis*), Azaleas of many kinds, *Spiraea prunifolia*, Halesia, *Rosa hugonis*, *Viburnum tomentosum*, and such herbaceous plants as Bleeding Heart, *Anchusa myosotidiflora*, *Phlox subulata* and *P. divaricata*, Lupines, Alyssum, *Nepeta musini*, Cerastium, Linum, Iberis, Violas and many more.

The Cottage Tulips have more grace than the Darwins and Breeders, with exquisitely formed blossoms and

often a fine fragrance. The sturdy stems and rich hues of the latter make them, however, invaluable for color effect. Many of the Breeders, because of their rather too subtle and often bizarre blendings of color, are somewhat difficult to reconcile among other flower colors, but to such fine kinds as Apricot, Salomon, Prince of Wales, Pink Pearl, Marginata, Le Mogul, James Watt and the amazing Lucifer this does not apply.

One might easily write a book about what may be done with May Tulips and the other plants of their season, but here we must be content to name only a few gay and lovely associations that any garden, little or big, may enjoy. It is well known how finely the shining surfaces of Box bushes set off the beauty of Tulips. If you have a fine old piece of Box place

(Continued on page 172)



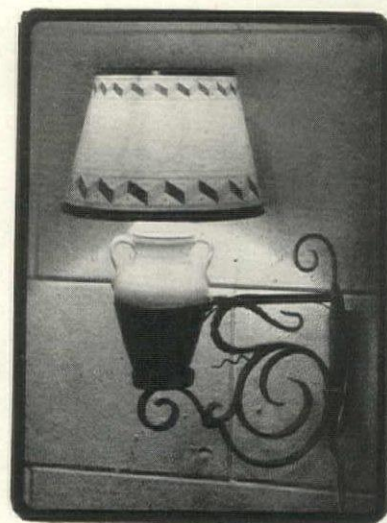
The dense, dark green and glossy foliage of Box is a fine foil for Tulip colors and forms. Far different, this, from the tight, formal beds of early-flowering kinds

A FEW wrought iron creations by CARBONE, mediæval in spirit, and adapted to practical and decorative uses for the modern home.
Have your decorator show you these pieces or write to us direct.



Carbone INC.

348 Congress Street
Boston, Mass.



A MODERN lamp with Carbone parchment shade, mounted on a wrought iron swinging bracket, \$36.50 complete.



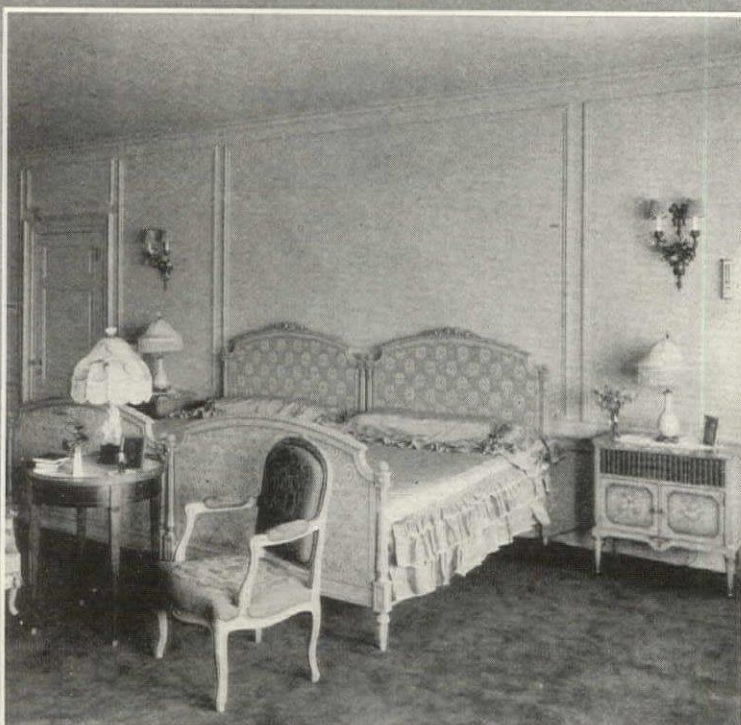
Floor Lamp, 15th century design with modern shade, \$90.00

Wrought iron table, with Genoese marble top, \$85.00

Smoking stand with top of Capri tile, \$15.00

Walnut bench with wrought iron supports, \$50.00

Plant stand, with three attractive Monte lupo pots in green, blue or yellow, \$31.00 complete



The versatility of the Shaw product can readily be seen by comparing this 18th Century French Bedroom with other examples illustrated in previous numbers.

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Specialists in Furniture Made to Order

SHOWROOMS AND FACTORY: NEW YORK SHOWROOMS:
50 SECOND STREET—CAMBRIDGE, MASS. 730 FIFTH AVENUE—HECKSCHER BLDG.

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"The Trousseau House of America"

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Household Linens
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THERE are many reasons—and excellent ones, too—for buying your household Linens at the Maison de Blanc.

To begin with, you may choose from a collection equalled nowhere else. You are assured of finest quality—for that is a Maison de Blanc tradition. You can, therefore, be as certain of their long-wearing ability as you are of their eye-captivating beauty. And the last reason—but by no means the least—prices are no higher than elsewhere.

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PROVIDE a "safety zone" in which they can romp and play—free from the hazards of the car infested street.

Enclose your lawn with an Anchor Chain Link Fence.

With an Anchor Fence on guard your children could enjoy the fresh air and healthful sunshine in safety. They would have no opportunity to dash helter-skelter into the dangerous roadway. You would not be obliged to watch their every move.

Seriously consider this safety measure—for your children's sake. Write or phone the nearest Anchor office or sales agent for our interesting, fully illustrated Catalog No. 75. It contains complete information on Anchor Lawn Fences and Anchor Fences of other types for every purpose.

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ANCHOR Fences

A NATION-WIDE FENCING SERVICE

TULIP NOTES FOR SPRING

(Continued from page 170)

against it a clump of such a glowing Tulip as Leda, still a little expensive, but a small group would not run to so much; or that deepest toned of yellow Tulips, a Cottage, Walter T. Ware; or the astonishingly lovely cherry-colored Darwin George Fifth, also expensive, but worth squeezing the toe of the stocking to secure.

Beneath a Redbud Tree I love to see a planting of such Tulips as the two fine Darwins, Anton Mauve and Valentine, the one soft mauve with silver-edged petals, the other pure, rich heliotrope. Add to this a dozen or so plants of the new red-violet Viola Jersey Jewel and a breadth of silver-leaved Cerastium and a most lovely picture is made.

The superb lavender-hued Breeder Salomon is beautiful planted beneath the spread branches of a pink-flowered Dogwood with some patches of Viola Jersey Gem here and there to strengthen the effect. Tulips and Dogwood have a special affinity for each other. Let us arrange masses of Tulip Moonlight under or near a well-grown white-flowered Dogwood, with generous clumps of that fine Intermediate Iris Fritjof (blue) and some tufts of Bleeding Heart. Or we may choose Ambrosia as the Tulip to use and with it Iris Dorothea and sky-blue *Anchusa myosotidiflora*.

Beneath the branches of *Malus floribunda* either of the fine Darwins of clear pink coloring, Flamingo or Yolande, may be placed with tufts of *Phlox divaricata* or mats of *Nepeta*. Or here one might use that cool-toned Ronald Gunn with drifts of *Scilla campanulata* and *Iberis*.

The Rouen Lilac, *Syringa chinensis*, with plumed branches sweeping the ground, makes a superlatively lovely background for many kinds of Tulips. The new and rather expensive Apple Blossom is fine for this association, or the rich-hued Bacchus (Breeder) with clumps of pale yellow Intermediate Iris Halfdan and spraying Bleeding Heart. The whole range of yellow Tulips is lovely with Lilacs of deep or pale coloring. A very striking yellow Tulip, not seen as often as it should be, is *Gesneriana ixioides*. Its form is fine and the black base sets off its canary petals to perfection. My favorite, however, is Mrs. Keightley (*Gesneriana lutea pallida*), an exquisite oval-shaped Tulip, large and of a most soft and tender light yellow color. Its fragrance is very similar to that of a Tea Rose.

A BULB TO PLANT WITH TULIPS

Not a great many persons seem to know about Camassias and their suitability to grow with Tulips. If you have not made their acquaintance, do so this autumn, for they add much interest to the May Garden. Camassias are bulbous plants native of the West, but meet eastern or southern conditions with perfect hardiness and equanimity and increase profitably. The flowers are starry and in color lavender, light purple or white, borne in long spikes. *C. esculenta* is purple and grows about two feet tall. *C. leichtlini*, lavender-blue or white, sometimes reaches a height of four

feet. Both of these fine bulbs may be purchased at a very moderate price per hundred. If your space is narrow, even a dozen will give you pleasure. They bloom with the Tulips and planted among or near them make a most beautiful effect. I have long enjoyed a mass of Tulip Clara Butt mingled with the starry spikes of *Camassia esculenta* planted in front of a gray-leaved Willow. Camassias should be planted in late September or early October. For the best effect they should be set close together, not more than four or five inches apart, and about four inches deep in the ground. Besides growing in the borders among herbaceous neighbors, these amiable plants thrive splendidly in damp places along streams or ponds, or in dampish woods, if not too heavily shaded. They need not be disturbed for years once they are established.

THE WILD TULIP

I have had much to say from time to time concerning the charm of the various Tulip species, the wild Tulips of various parts of the world which are so much less well known than the great garden hybrids. One that I have not mentioned, but which has now given a good account of itself in my garden for three seasons, is *Tulipa pulchella*, from Silesia. It blooms very early, during the first days of April, a small thing not more than four or five inches tall and of a most attractive color, something like that of an American Beauty Rose. Two others that are on trial here are *T. hageri* and *T. billietiana*, both worthwhile and inexpensive. The first is from Greece and Smyrna, very dwarf, with cup-like blossoms of an interesting terra-cotta color. The other is taller with light yellow flowers suffused with carmine as they age. Both these species bloom about mid-May.

It is interesting to note that nearly all the wild Tulips were introduced to cultivation during the 19th Century. Before that apparently little interest was taken in them. The gay little Lady Tulip, or Candy Tulip, as some call it (*T. clusiana*), however, is an old garden friend, as it made its appearance in English gardens during the early years of the 17th Century, and the various forms of *T. gesneriana* came into cultivation in the late 16th Century and were largely used in the development of garden varieties. The present century has seen the introduction of two especially fine species; the brilliant scarlet species from Bokhara, *T. praestans*, and *T. dasystemon*, a low yellow and white starry kind, charming and early flowering.

The wild Tulips love sun and a well-drained rich soil that is free from manure. They are most easily cared for in a rock garden, for here the usually small bulbs are less apt to meet with injury from the unwary hoe. Here also they are in scale with their surroundings. But they will thrive in the borders under a friendly eye and a cherishing hand. In the borders, however, they should never be set in competition with the great garden varieties, the Darwins, the

(Continued on page 188)



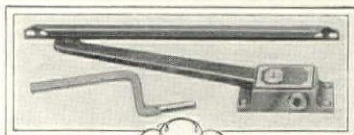
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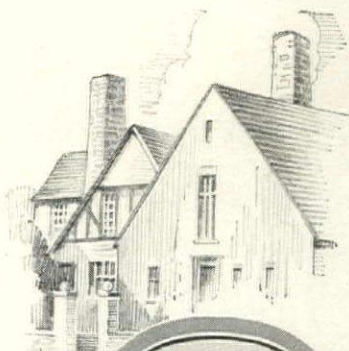
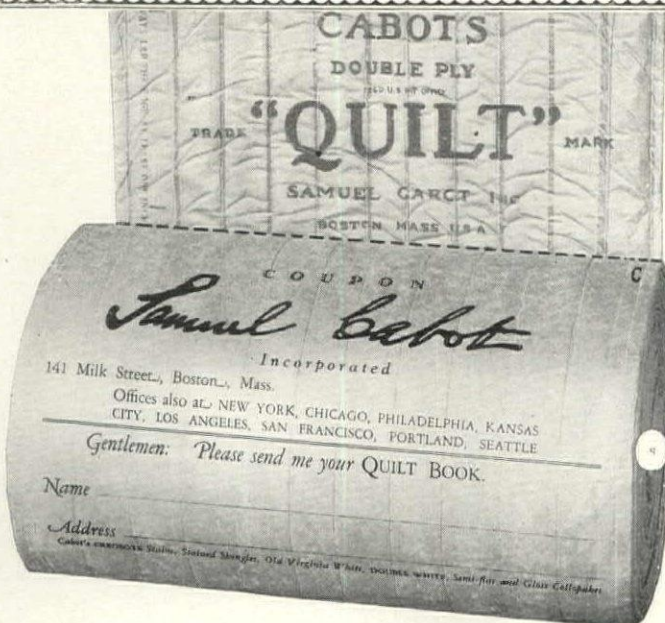
Tests just completed at Massachusetts Institute of Technology and the U. S. Bureau of Standards prove that Cabot's Quilt is a better insulator than any wall-board or semi-rigid insulator of equal thickness and cost.

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Send in the Coupon Below for Full Information



The Improved-Quiet SI-WEL-CLO Where comfort means health

An uncomfortable closet seat in a measure endangers the health of the individual. Muscles and organs of elimination do not relax properly, hence do not function thoroughly and a constipated condition follows.

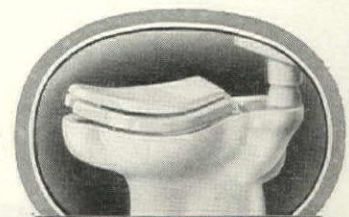
In designing the Improved Quiet Si-wel-clo fundamental health laws were closely observed—bowl and seat were curved and molded to assist the digestive tract just as nature requires. So now the Si-wel-clo combines sound hygienic features with its other worthwhile improvements. It can be safely stated that the Si-wel-clo is the most sanitary, comfortable and quiet closet yet devised.

The Quiet Si-wel-clo is one of a large family of plumbing fixtures all bearing the well-known Te-pe-co Trade Mark. Look for it at all times. It serves as a guarantee of superior quality.

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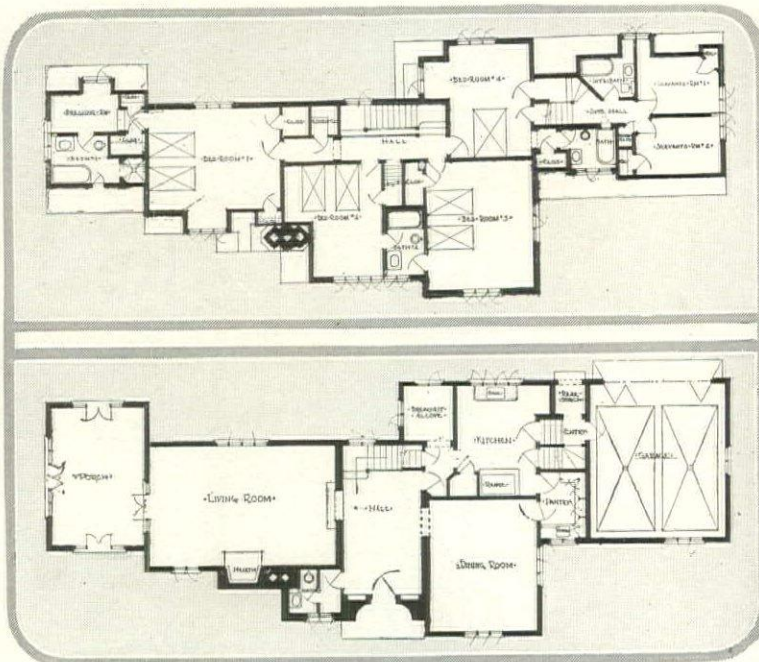
Check here ☐

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HG-8



The plans of Mr. Slattery's house, photographs of which appear on page 95, show the number and size of rooms which may be obtained in a house in the price range discussed in this article

HOW MUCH HOUSE?

(Continued from page 150)

to limited areas. Tile can usually be employed for bathrooms and sometimes for kitchens in houses costing from 50 to 60 cents per cubic foot.

When the budget permits a cubic foot cost from 60 to 80 cents or over, the more expensive types of wood flooring may be used in the living rooms and the first quality strip or block flooring used throughout the rest of the house. These higher cost floors—wide plank effects employing either the chemically treated solid planks, which are laid like strip flooring and which will not warp or twist out of shape, or the laminated types of built-up planks which are also designed to overcome the difficulties usually encountered in laying wide boards of untreated wood, may be used with some liberality in the important living rooms. The higher price ranges also permit the more general use of decorative tiles for flooring, and stone and hard masonry compositions of similar character. The qualities inherent in the higher grades of resilient flooring materials also recommend their use in these more expensive dwellings, for these materials are not to be considered as merely a substitute for more expensive materials, but are being used today to secure effects not obtainable in other ways.

Practically all wall finishes employ a plaster base, for even when paneling is installed it is usually applied over at least two coats of plaster. The lower cost finishes include papered or painted walls, paneled effects secured through applied wood moldings over the plaster, and antique plaster effects secured through the use of plastic paints developed in the simpler textures. More expensive finishes permit the use of the higher grades of painted and enameled work, usually applied over a textile base which is first applied to the plaster; the more expensive wall papers which may be also glazed and antiqued; the more elaborately developed plaster effects,

including the use of parge ornaments, and various types of wood paneling. Colorful tile comes into these upper price ranges and may be effectively used not only for bathroom and kitchen wainscots or entire walls, but also in the living quarters, especially where the Mediterranean styles call for its generous use.

Ceilings in moderate cost construction are usually left in white plaster tinted to the required shade without other ornamentation and without cove moldings except in the simplest forms. Beautiful effects, however, may be obtained in the higher cost ranges by introducing ornamental plaster work on the ceilings and by using carefully detailed cove moldings run in plaster. Beamed effects secured either through the use of genuine solid wood members or built-up in wood, plaster or special compositions resembling wood, which are especially prepared for this purpose, are appropriate to many period styles. Plastic paints may also be employed to excellent effect in ceilings where a textured surface is desired with or without the use of occasional parge ornaments, such as are found in early English and southern European work.

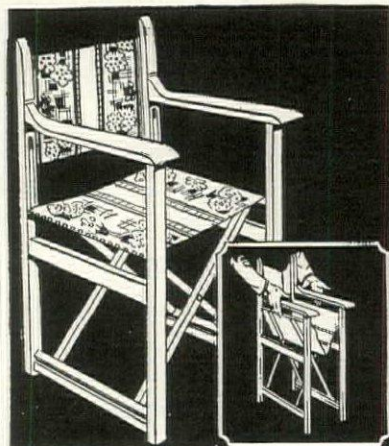
Mention has already been made of the importance of controlling the cost of standing trim, as the fixed woodwork within the house is usually called in the trade, where moderate cost construction must be followed to keep within the budget limits. This does not imply, however, that architectural effects must be sacrificed, for excellent stock patterns are available throughout the country which can be appropriately used in harmony with any of the popular architectural styles. Similarly, home builders have a wealth of stock patterns in mantels, cupboards, bookcases, and other built-in details which eliminate much of the cost of special mill work and of the fine craftsmanship usually re-

(Continued on page 188)

THE PLAZA

The Chair That Creates Its Own Atmosphere!

Long shadows on the grass... gay, colorful chairs strewn across the lawn... women chatting over tea cups... shadows go... sky darkens... thunder rumbles... rain drops patter



... a rush for cover! Only the gay colorful chair left in the rain... safe... weatherproof... durable. Of course, if you prefer, fold it in a single motion and set it up again on the porch until the shower's over! Q That's the Plaza, the modernistic expression of a folding chair, ideal for Lawn, Country Club, Yacht, Sun Porch, Tennis Court, Hotel or Apartment. It is roomy and comfortable. Strongly built wooden frame lacquered in Jade Green, Deep Orange, Chinese Red, Ebony Black, or Natural. Back and



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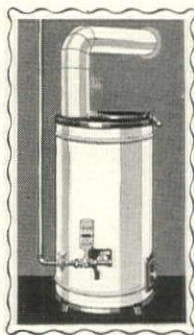
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—so perfectly equipped and arranged! PORCE-NAMEL handy-roomy furniture has made it so!

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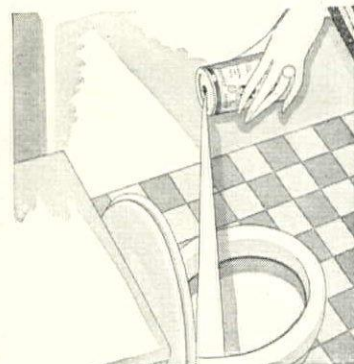
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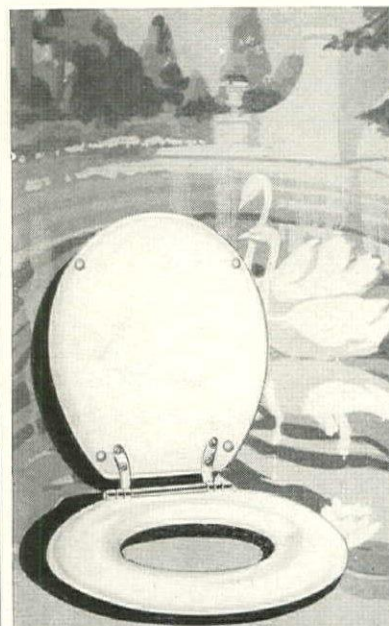
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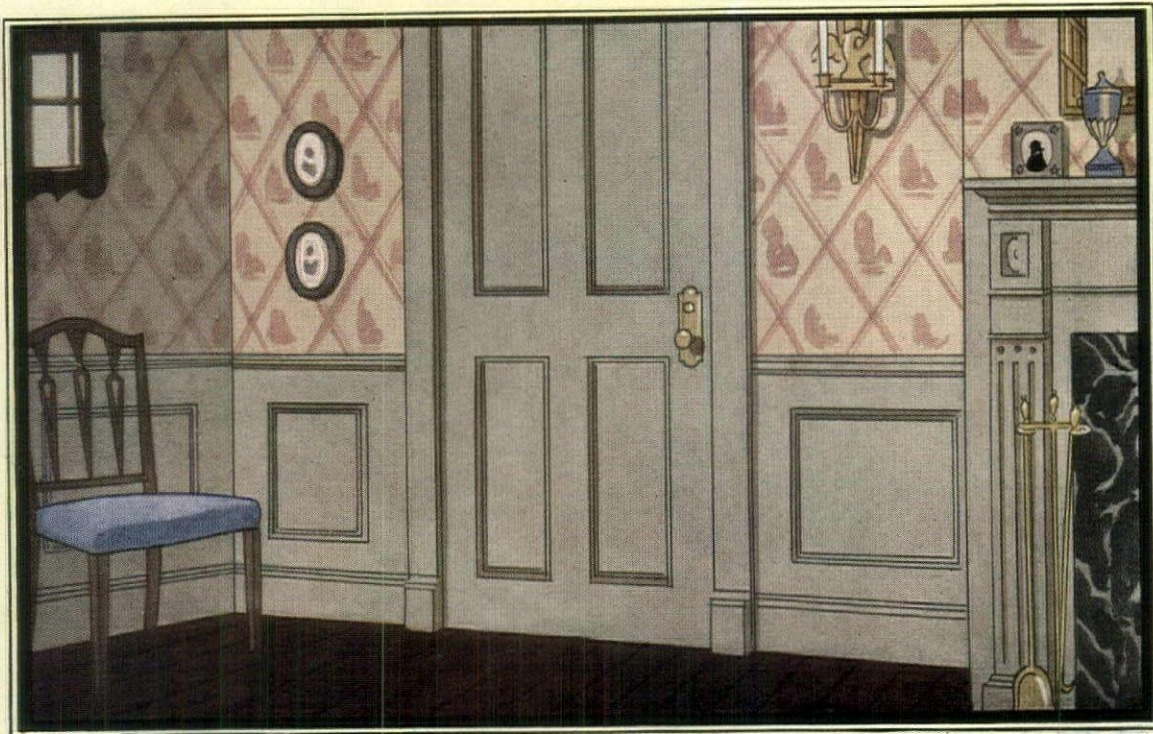
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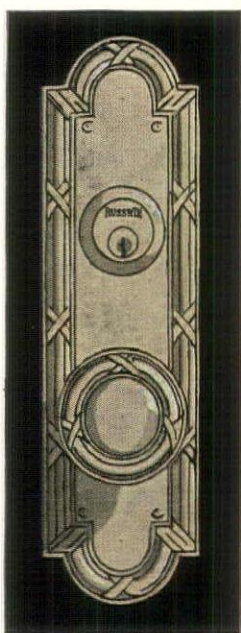
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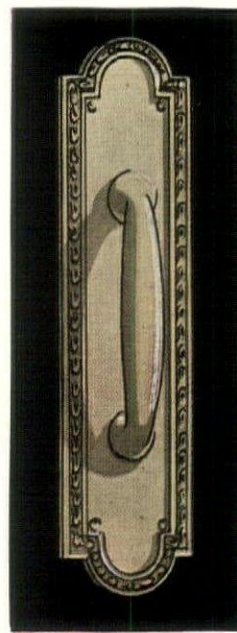
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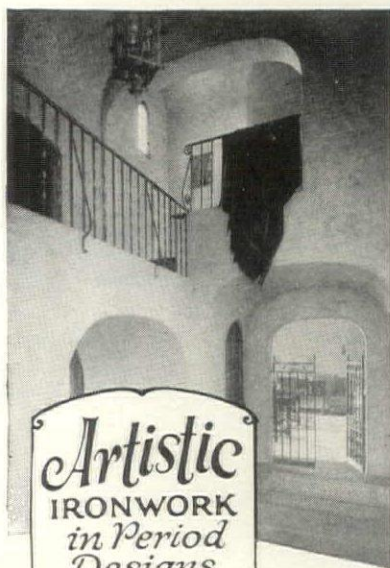
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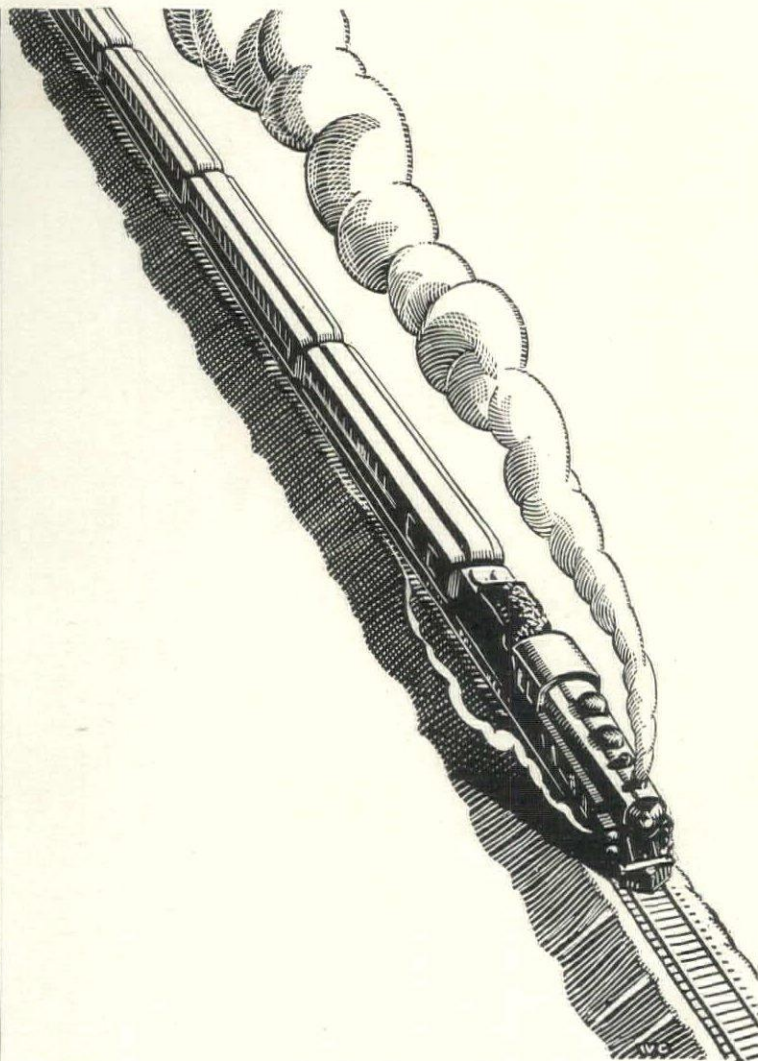
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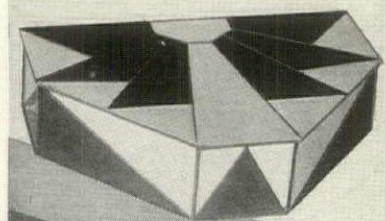
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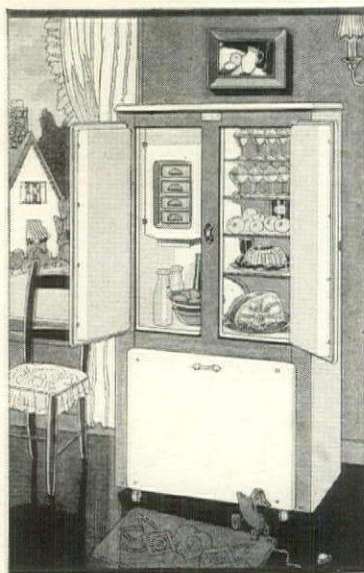
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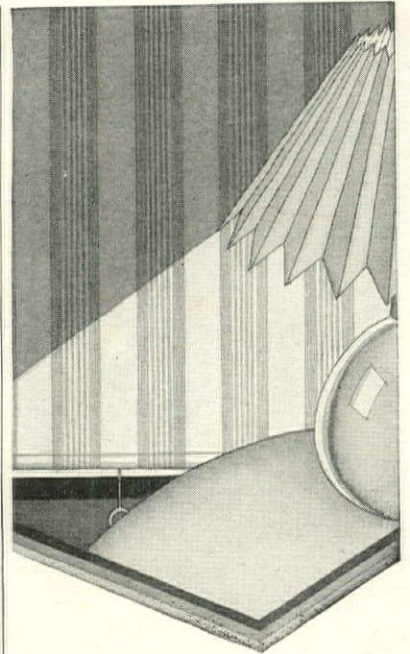
And now, as the logical outgrowth of twelve years of dependable service, twelve years of constant refinement and improvement, Frigidaire engineers present the new Frigidaire, *with these outstanding advantages:* 1. Quiet... for a lifetime. 2. Powered to freeze ice quickly... always. 3. Practical beauty... concealed mechanism. 4. Conveniences designed by domestic science experts. 5. Complete simplicity and mechanical refinement. 6. Low first cost... low operating cost.

Incredibly quiet operation... greater cabinet beauty and convenience developed through a careful study of modern kitchen decoration and practice... greater refrigerating power built into a new and radically improved compressor... this is the New Frigidaire. Here is a powerful, dependable, automatic refrigerator which is truly quiet and truly beautiful.

The New Frigidaire is now on display. See these features for yourself... today. Frigidaire Corporation, Subsidiary of General Motors Corporation, Dayton, Ohio.



The New Frigidaire, has a wide variety of new models of every size, capacity and price. This beautiful Tu-Tone model, the A P-9, is finished in white and Glacier-gray porcelain enamel.



STRIPES

in window shades are smartest now!

Self stripes! That's the vogue of today—set by leading decorators.

Smart, trimly styled, in the newest pastel tones, Harmony, Café, Norman Gray. Stripes woven right into the fabric itself!

In durable Brenlin—shade cloth that *wears*, keeps its beauty two or three times as long as the ordinary kind! For Brenlin has none of the usual brittle "filler" that falls out, leaves unsightly cracks and pinholes.

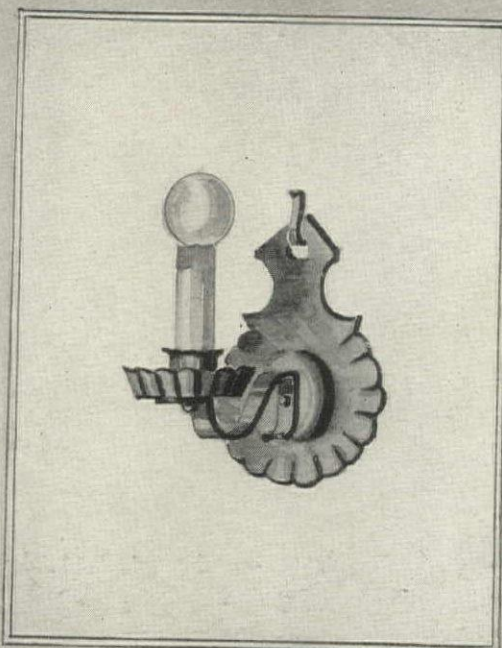
Strong, flexible, much like tightly woven linen, Brenlin remains *always* straight and smooth. And its harmonious tints, hand-applied, resist sun fading and rain stains.

See these newest Brenlin fabrics—at your nearest dealer's. His name, and samples in various colors, free on request. Address the Chas. W. Breneman Co., Dept. A-2, 2045 Reading Road, Cincinnati, Ohio.

BRENLIN STRIPES

Ask your dealer, too, about the new BRENNEMAN ROLLER. It has a highly perfected spring mechanism—never catches or whirls





INTERESTING REPRODUCTION OF A COLONIAL CANDLE
SCONCE FURNISHED IN PEWTER

CASSIDY COMPANY

INCORPORATED

Designers and Manufacturers of Lighting Fixtures
Since 1867

101 PARK AVENUE AT FORTIETH STREET
NEW YORK CITY

This upholstered Georgian
chair shows unusual shaped
arms, terminating in carved
animal heads, and elaborate
detail of carving on arm-
braces and legs



OTHER authentic pieces of English and
American furniture—chairs, tables,
desks, corner cupboards, in mahogany,
walnut, pine and other fine woods. Your
visit of inspection is invited.

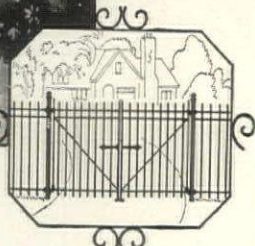
LANS

Madison Avenue Galleries
554 Madison Avenue, at 55th Street, New York City

**“DON'T
go near the street!”
says this PAGE Fence**



Page makes and
erects Wrought
Iron Fence, too.



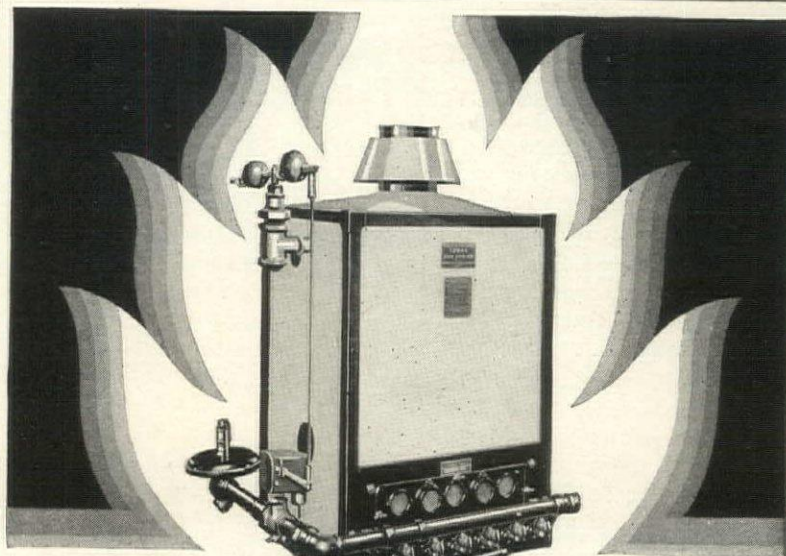
MODERN automobiles can take city
boulevards (or country lanes) at ex-
press-train speed. Keep your children safe
from this modern hazard with a definite
boundary line of sturdy PAGE Fence. It
will pay you to investigate this better pro-
tection for children—for property.

PAGE FENCE ASSOCIATION
215 North Michigan Avenue—Dept. 9-D
CHICAGO, ILLINOIS

53 Service Plants erect
fence everywhere

There is a Page Service Plant
near you that will help you—
from your first plans to the
final erection of the Page
Chain Link or Wrought Iron
Fence. Write for name and
address, also interesting liter-
ature.

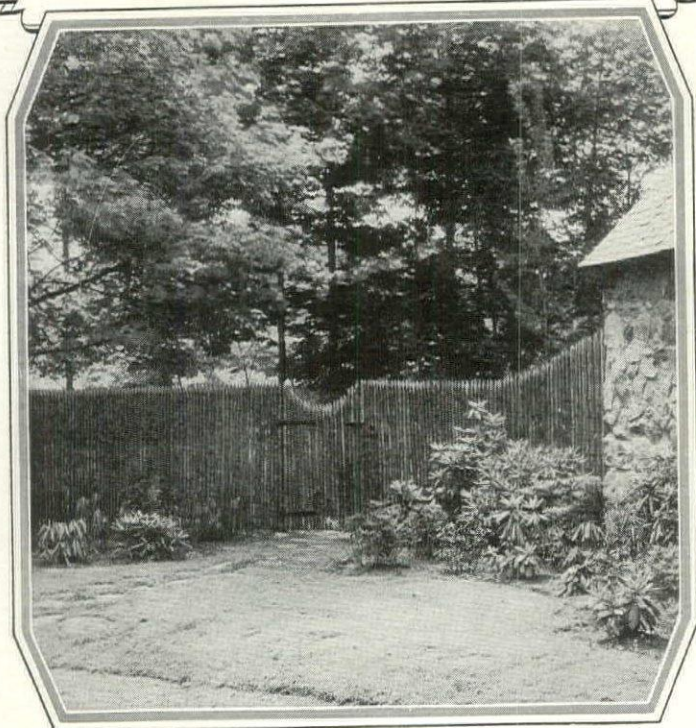
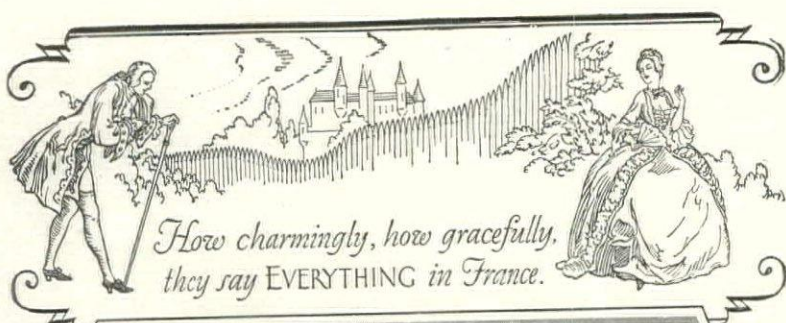
PAGE ⁵³ **FENCE**
America's first wire service plants erect fence everywhere—
fence — since 1883
CHAIN LINK — ORNAMENTAL WROUGHT IRON



with
**IDEAL
GAS HEATING**
you can forget fuel worries!

IDEAL GAS BOILERS
are made by the
AMERICAN RADIATOR COMPANY

Send for full information to American Gas Products
Corp., 376 Lafayette Street, New York, Distributor.



"Private"

Even pointed warnings are said tactfully
with this lovely FRENCH FENCE

YOU have often wished for
a way to screen your garden
without offending your friends
next door

Or wondered how to keep
children from romping all over
your lawns, and still appear
neighborly

It takes something more than
an ordinary fence to accomplish
this, doesn't it? Something differ-
ent . . . something that makes
an effective barrier, but which
in itself is so charming, so dec-

orative that your neighbors will
welcome it as part of the land-
scape.

Dubois is just such a fence. It
is made in France where people
are celebrated for carrying polite-
ness into every phase of living.
It has about it the quiet dignity
and charm one invariably asso-
ciates with old-world gardens.
And its rare beauty, its friendly
aspect, make it ideal from *your*
view-point and from that of
your neighbors as well.

Dubois is made by hand of split, live, chestnut saplings, bound
closely together with heavy, rust-proof Copperweld wire. Comes
in sections 5 ft. wide, in various heights. Imported solely
by Robert C. Reeves Company, Largest Distributors of
Wooden Fences in America, 187 Water Street, New York.

DUBOIS Woven Wood Fence

{Made in France}

MAIL THIS COUPON FOR NEW CATALOG—FREE

ROBERT C. REEVES CO.
187 Water St., New York City

Please send me your new free catalog containing full
description and many beautiful illustrations of Dubois
Woven Wood Fence, with price list.

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METTOWEE STONE IS A GARDEN "RUG"

COLORFUL, cheery rugs occupy
every room in the house includ-
ing the kitchen with its serviceable
linoleum "rug".

As the garden is really the summer
room of your home why is its spacious
expanse not entitled to a few of these
chummy bits of decoration?

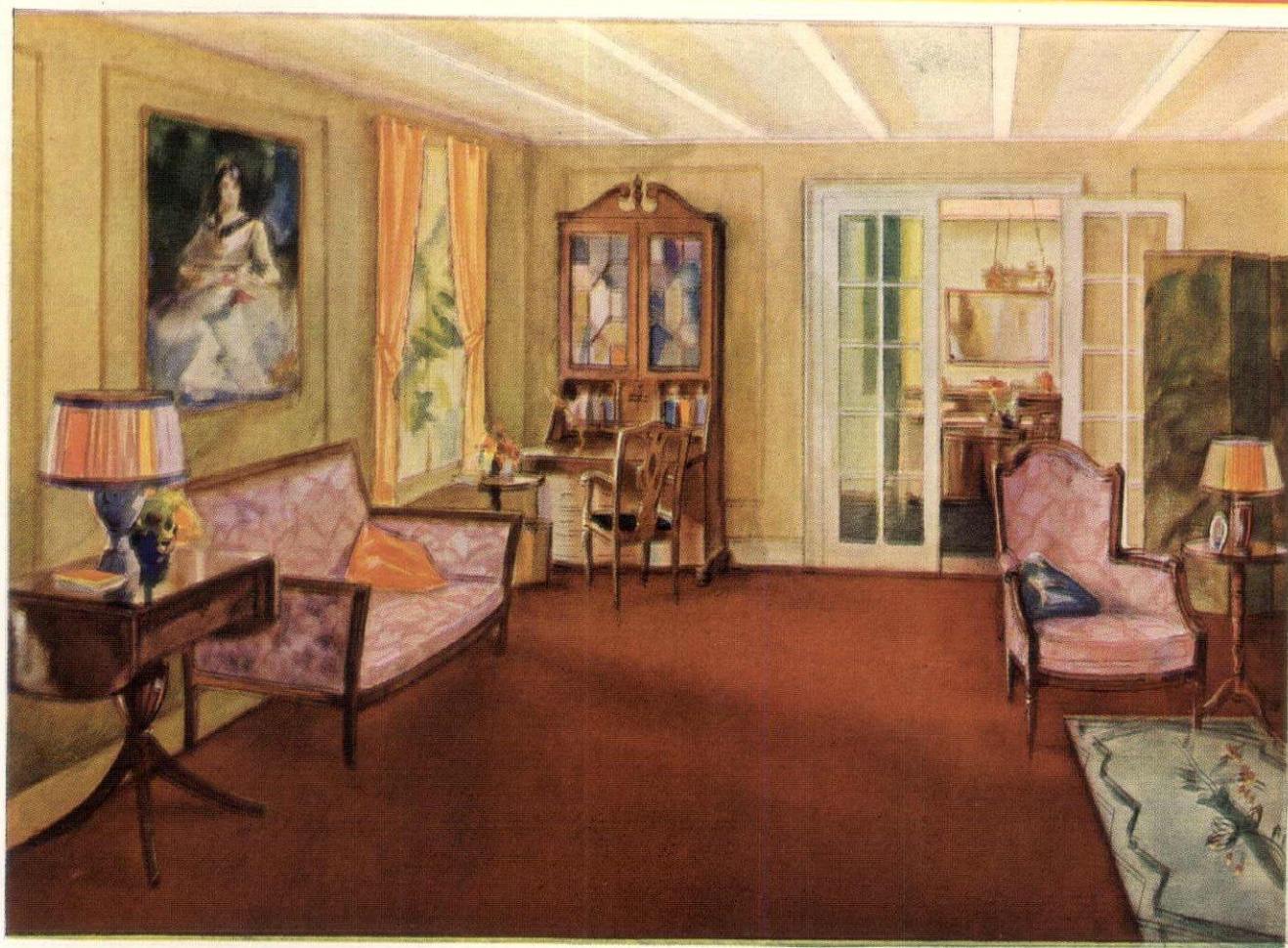
Mettowee Stone, with its variegated
natural colors and great strength is
both beautiful and serviceable as a
pathway rug.

Send for our illustrated pamphlet "B"
and ask for the name of our
nearest dealer.



VENDOR SLATE CO. INC.
EASTON • PENNSYLVANIA





What makes a room *inviting*?

A ROOM that is a joy to the eyes, a delightful vision of comfort . . . you may find it in the modest cottage as well as in the pretentious residence. To furnish it, no unusual outlay has been needed . . . yet it conveys that feeling of quiet luxury which transforms a dwelling-place into a charming home.

Why? Simply because it has been wisely planned. The colors harmonize. Cool blues and greens have been chosen, perhaps, for the walls. Warmer tones of orange and henna appear in draperies and carpet. Coolness and warmth are brought into accord by upholstery of an intermediate lilac shade and by the mixed hues of a small rug.

The broadloom carpet, reaching from wall to wall, gives unity to the entire decorative scheme. It leaves no gaps, corners,

THE NEW TREND in decoration is evident not only in the modernistic room shown below but also in the conservative room above. For a well-designed modern rug is as much at home in traditional settings as in purely modernistic interiors. ✧ Both the romantic past and the thrilling future are reflected in the varied designs of Bigelow-Hartford rugs and carpets, together with the craftsmanship gained by a century of fine weaving.



nor seams to intrude upon the senses. It creates a delightful effect of spaciousness, a feeling of ease and cheer.

Any type of room can be similarly beautified with the aid of Brewster Broadloom carpets. Their rich, fast colors include many exceptionally distinctive shades. The widths range up to 15 feet, seamless. The pile is deep, lustrous, long wearing.

Bigelow-Hartford merchants will gladly show you all the Brewster Broadloom colors and are prepared to suggest interesting decorative treatments. Write to us for the name of a nearby store.

Color and Design, Their Use in Home Decoration is a beautifully illustrated booklet which will interest and help you. It will be sent for 25 cents. Bigelow-Hartford Carpet Company, 385 Madison Ave., New York.

BIGELOW-HARTFORD RUGS & CARPETS

*In the most beautiful
houses in
America....*

*This attractive kitchen has walls of
enamel tiles the color of sunshine, and
a floor in cheerful red and silver-gray
ceramic mosaic.*

The wonderful charm of REAL TILES

IN Spain, that country rich in proverbs, there was an old saying for spendthrifts—"My son, you will never have a house of tiles!"

Beauty, comfort, security — the best that could come to one in the way of worldly possessions—all this was summed up in that phrase—"a house of tiles."

Nearly everyone has something of this feeling about ceramic tiles—*real tiles*. Always, everywhere, they have appealed to the imagination, because of their beauty, richness, permanence.



TILE-SETTING is a true craft, requiring a high degree of skill and workmanship. In your community there is an experienced tiler, who can show you the different types of ceramic tiles, make practical suggestions, and see that your tile job is efficiently and skilfully handled. Consult him if you are building or remodeling. *Associated Tile Manufacturers.*

Wonderful color is one of the outstanding characteristics of ceramic tiles. In a tile, the color is not merely something superficially applied, added to it,—but is an integral part of the tile itself, burnt into it everlastingly with fire, so that as long as the tile lasts, the color lasts.

With ceramic tiles it is possible to build color right into your house—to make it a permanent part of your surroundings. Today, in the most

beautiful houses in America, architects are more and more utilizing the possibilities of ceramic tiles.

Bathrooms as exquisite as the inside of a shell, done with dull finish or enamel tiles in lovely shades of orchid, rose, sea-green, or primrose; dining-rooms with beautiful, richly-colored tiled floors in the spirit of the Flemish, French, and old English dining-rooms; tiled entrance-halls of wonderful charm and distinction.

IF you are building or remodeling—from the point of view of economy alone, you will find ceramic tiles a wonderfully satisfactory investment. Ceramic tiles outwear all other materials. Once having installed them, there is no further expense for replacement or repair. A floor or wall of ceramic tiles remains true, even, unmarred, intact through generations of use.

Let us send you our beautifully illustrated booklet, *Enduring Beauty in your Home through Ceramic Tiles*.

ASSOCIATED TILE MANUFACTURERS

SEND TODAY for this interesting booklet!

Associated Tile Manufacturers, Dept. H-9,
420 Lexington Ave., New York, N. Y.

For the enclosed 10 cents—please send me your booklet,
Enduring Beauty in your Home through Ceramic Tiles.

Name _____

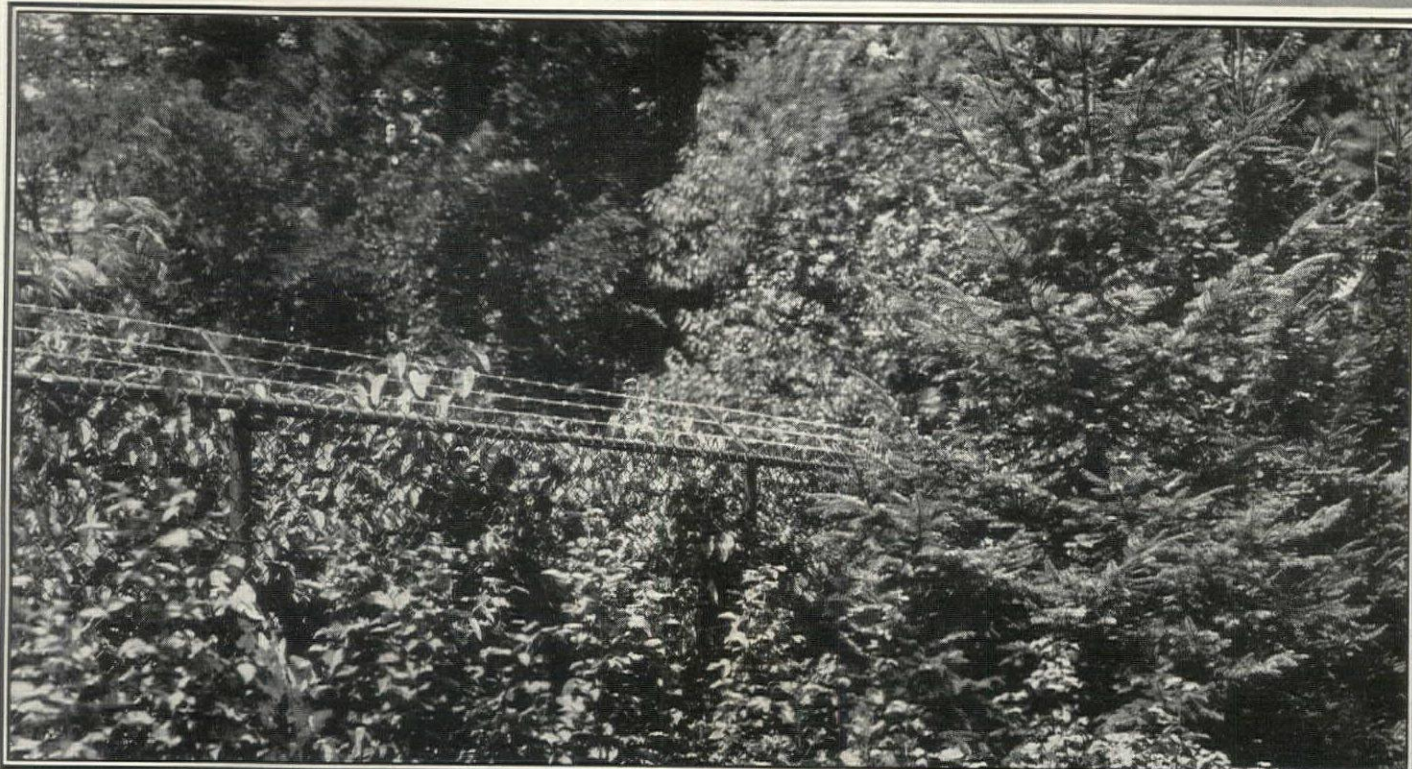
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*What woman does not long for a
tiled kitchen! Heat, moisture, steam,
never affect ceramic tiles. And they
are so wonderfully easy to keep clean!*



K E R A M I C T I L E S



ROOT & HOLLISTER, LBS. ARCHTS.

HOW A NEW IDEA IS REVOLUTIONIZING GARDEN PLANNING

Just as the lawns of distinguished homes are no longer adorned with atrocious figures of leaping hounds or stags at bay, ornate fencing is no longer regarded as a major decorative feature in landscaping.

This does not mean that you can overlook fencing when planning your garden. In our day of increased population and lowered standards of respect for property, fence protection is more important than ever before. Recognizing this fact, modern landscape designers select fence for maximum protection during the early, critical growing period of gardens, and *minimum visibility later.*

Cyclone Chain Link Fence—built

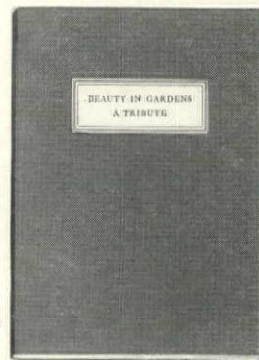
of enduring copper-bearing steel and im- pregnably strong — lends itself ideally to this new relationship between screening and protection. It safeguards your tender young plants when they need protection most. Then as your garden matures, it gradually merges with the ensemble. The protection is there, for the life of the garden — but it is practically invisible.

Whether your home grounds are large or small, a Cyclone representative is in a position to give you valuable sug- gestions from his broad experience with home owners and landscape architects in planning fencing for

this modern type of garden. Cyclone service has now been brought still closer to your home and made more valuable by a nation-wide chain of warehouses, with expert fence engineers in charge and trained erection crews available for prompt service. Investigate now.

† † †

Thousands of garden lovers have sent 25¢ for this beautiful, illustrated book, "Beauty in Gardens," edited by Roger B. Whitman, formerly associate editor of Country Life, and artistically printed by William Edwin Rudge. All the principal types of gardens are shown at their best, with examples from the work of noted landscape designers. Mail the coupon for your copy.



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The Mark of Dependable

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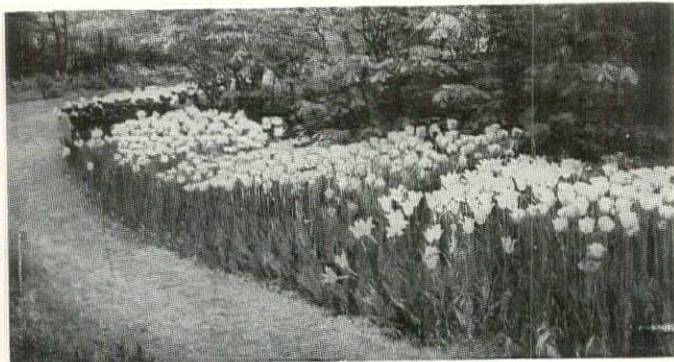
Standard Fence Company, Oakland, Los Angeles and San Francisco, Calif., Northwest Fence & Wire Works, Portland, Oregon, Seattle, Wash.

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Enclosed is 25 cents for a copy of your book, "Beauty in Gardens."

Name.....

Address.....



Tulips & Springtime!

To enjoy them together in your own garden next season
Plant Schling's Bulbs This Fall

DARWINS and Cottage, single and double, early and late,—their lovely cups brimming with color and nodding a merry "good morning" to you every day for weeks—from early April to June in fact—How can you afford to miss them!

You can't have too many of them! Order now and generously, plant them this fall and we promise you a winter of pleasant anticipation, a springtime full of delightful surprises and years of happy memories:—

To bring the joys of Tulip time to as many as possible we make the following very special offers, all bulbs guaranteed top size and very first quality.

Schling's Special Border Collection

Of gorgeous Darwin and Cottage Tulips

(as pictured above in order from right to left)

	Per 100	Per 1000
<i>Clara Butt</i> —Exquisite Salmon pink Darwin	\$4.75	\$43.00
<i>Picotee</i> —White cottage petals edged with pink	4.75	43.00
<i>Pride of Haarlem</i> —Darwin, American Beauty color	5.00	43.00
<i>Dream</i> —Charming lavender Darwin	5.50	50.00
<i>Bronze Queen</i> —Buff tinged with golden bronze	6.00	55.00
<i>Zulu</i> —Enormous size Darwin of Deep velvety purple	6.00	55.00
<i>Golden Beauty</i> —Glorious golden yellow Cottage	5.50	50.00

25 Bulbs at 100 rate; 250 Bulbs at 1000 rate

Very Special

100 Bulbs each of 7 varieties above (700 in all) \$34.00

VIRGINIA GROWN

DAFFODILS and NARCISSI FOR NATURALIZING and LAWN PLANTING

100
Bulbs
\$8.50

Our Old Dominion Collection in choicest mixture of airy and medium Trumpets, short cupped and lovely Poet's varieties. All first quality bulbs grown in Virginia where their culture has flourished since Colonial days. These bulbs, being native, are fully acclimatized and none better can be grown anywhere. The supply will not equal the demand. Order at once!

1000
Bulbs
\$80.00

Eight Splendid "Get-Acquainted" Offers

Each a wonderful value—at present prices

100 Single Early Tulips in 10 named varieties	\$6.00
100 Double Early Tulips in 10 named varieties	7.00
100 Darwin Tulips in 10 named varieties	4.50
100 Cottage Tulips in 10 named varieties	5.00
100 Breeder or Art Tulips in 5 rare named varieties. Wonderful shades of Bronze, Buff, Orange and Apricot	7.00
100 Parrot or Orchid Tulips in 4 named varieties	6.00
100 Bedding Hyacinths in 4 colors	14.00
100 Crocus in 5 named varieties, 1st size bulbs	4.00

5% Discount—if cash accompanies order

Extraordinary Offer

100 DARWIN TULIPS \$3.50

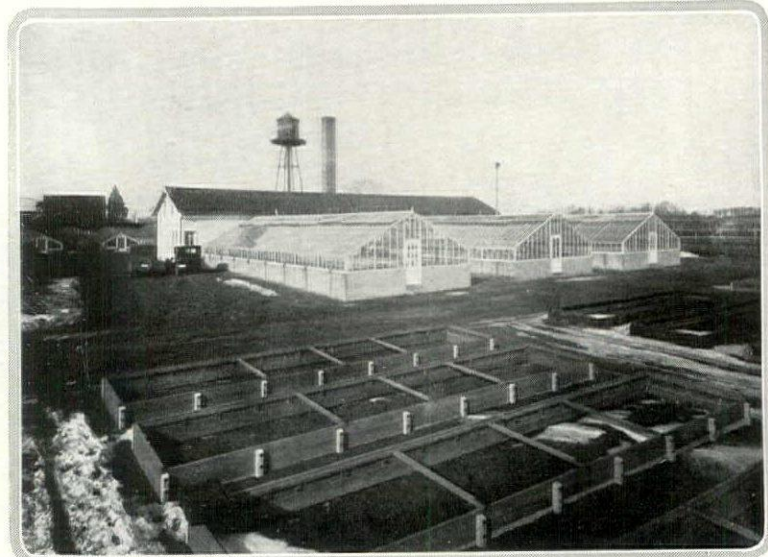
Choicest first-size bulbs, sure to bloom. Schling's Special Mixture made up especially for us from ten of the finest named varieties—not at all the ordinary field-grown mixture usually sold.

A \$6.00 value for only \$3.50

Send for our Fall Bulb List—many other enticing values offered and described

Schling's Bulbs
 MAX SCHLING SEEDSMEN, INC.

618 Madison Ave., near 59th St., New York



The propagating greenhouses and a few of the scores of frames in a New Jersey nursery. The frames have concrete foundations and posts and replaceable wooden sides

WHAT IS BEHIND THE BUSH?

(Continued from page 105)

on the other side, has been conquered; I know of one firm which now has many thousands growing, and will graft over 75,000 Blue Spruces this winter. As for Boxwood, which so many of the alarmists predicted would be lost to American gardens when we had to depend upon home production, not only is it already being shipped by the carload from California, but at least two Eastern concerns now have over one million each, in two to five-year-old plants and they are being grown by the tens of thousands in many nurseries. It looks as though there will be more miles of Boxwood hedge planted in America during the next five years than have been planted altogether since Washington landscaped Mt. Vernon! The dwarf variety (*suffruticosa*) used for edging is now available in sufficient quantities so that anyone can afford to use it.

So, in looking back over the nursery industry in America, we may say it has had three stages of development. First, the era when this was a new country, when fruits were the most important item, and when practically all the ornamental plants were imported from Europe. Next, the period when we began to grow for ourselves the easily propagated shrubs and evergreens, mostly those which could be grown from hard-wood cuttings rooted directly in the field—Privets, Weigelas, Forsythias, Hydrangeas, Spireas and others; and Spruces, Firs, Pines, Hemlocks and shade trees—species grown from seed, for the most part. Few nurseries, in those days, had anything resembling the propagating department in a modern nursery.

And now we have reached the present nursery era, in which we are growing all of our own ornamental stock. It is the opinion of many that we were driven to this by the Plant Quarantine. Personally, I think we would have done it anyway, though undoubtedly not so soon. The demand for the less common trees, plants and shrubs was growing tremendously, and the costs of production overseas

were gradually increasing; some progressive American nurserymen were beginning to experiment with the propagation of these things before there was any prospect of a quarantine. Also, there were the beginnings of a revolt against the exclusive use of European types and varieties, and the suggestion of American plants for American conditions. We had already let go of the European leading-strings in connection with a number of things—Dahlias and Gladiolus, for instance, and to a less extent, Roses. Also, we were beginning to realize that we possessed a host of native American trees and plants just as beautiful as, and far better suited to our conditions, than many of the imported exotics. It is true that the few brave spirits who first began to boost for the more general commercial use of American plants, such as Hicks of Long Island and Kelsey of Massachusetts, were at first looked upon as cranks by their trade brethren. But time would have justified their contentions, without the artificial aid of any quarantine.

Of this new era in the American nursery industry we are just at the beginning. Ornamentals of the finer sort have become of predominating importance; the big fruit tree and shrub growing concerns are taking them up on an ever-increasing scale; fruit trees, excepting for commercial purposes, have become almost incidental. Mass production of the really fine things has begun to be realized, and they will soon be available for the average home owner as never before in horticultural history.

All of these changes have not taken place without internal readjustments within the industry itself. Many self-imposed reforms have been accomplished by the American Association of Nurserymen—not without struggles, misunderstandings, and occasionally bitter fights. The progressive element within that body has won out. The interests of the buyer are protected now as never before. Grades have been standardized, renaming and

(Continued on page 184)

Madonna Lilies

(Lilium Candidum)



THE favorite Lily of the old-fashioned garden produces strong, stiff stems, studded with a mass of pure, glistening white flowers that enliven the perennial Flower garden, or, for contrast with the beautiful green shrubs of the June garden, are unequalled.

Plant During Month of October

and enjoy a good crop of flowers next June, or pot up, store in cold frame, and force for early winter in the greenhouse or conservatory.

Our bulbs of this splendid Lily are grown in northern France, and are the true thick-petaled variety, which is much superior in habit and flowering qualities to that of the southern-grown bulbs.

First Size Bulbs.....	\$3.50 per doz.; \$25.00 per 100
Mammoth Bulbs	\$4.00 per doz.; \$30.00 per 100
Jumbo Bulbs	\$5.00 per doz.; \$40.00 per 100

Our 1928 Fall Bulb Catalog lists the finest varieties of American, Dutch, French, and Japanese Bulbs for planting in your Garden or Home this Autumn. "High Quality Bulbs" has been our specialty for thirty years. Sent on request.

Stumpp & Walter Co

30 & 32 Barclay St., New York



PFEIFFER'S

QUALITY COLLECTIONS

For Flower Lovers

Pfeiffer Quality is Recognized the World Over. Never before have we been able to offer such great assortments, such high quality, or so many of the finest and rarest varieties of Peonies, Tulips, Iris, Phlox, etc., and at such remarkably low prices as we offer now. It's the Golden Opportunity for Flower Lovers to indulge in their hobby to their hearts' content and secure the finer varieties so long desired at prices that everyone can afford.

TULIPS

The biggest, most varied assortment we have offered in years. Holland's finest and rarest, now available. Our stock consists of Darwin Tulips, Cottage or May-flowering Tulips, Builder Tulips, Parrot Tulips. Single early, Double early, ranging in price from 30 cents to \$2.50 per Doz., from \$3.50 to \$6.00 per 100; also our special Introductory Collection of 100 extra fine mixed Darwin Tulips, all first class bulbs, fine assortment of colors for \$2.50 postpaid, biggest Tulip value ever offered.

PHLOX

6 for \$1 ²⁵ Post-paid

Long flowering, hardy Phlox, grown by Pfeiffer at Winona are prize-winners. Choice colors, a wonderful Bargain. Also complete line of rarest varieties at 35 cents each to the popular famous varieties, showiest colors at 25 cents each or \$2.00 per doz.

PEONIES

Selection No. 5

In this group we are offering an unusual opportunity to our customers by allowing them to select any six of the following high class varieties for only \$10.00 Postpaid.

Eugène Verdier.....	\$2.00
Francis Willard.....	2.50
François Rousseau.....	2.50
Jubilee.....	3.50
Lady Alexandra Duff.....	4.00
Longfellow.....	3.00
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Mme. Jules Dessert.....	4.00
Mary Brand.....	3.50
Primère.....	2.50
Reine Hortense.....	2.00
Sarah Bernhardt.....	2.00

Many other varieties ranging in price from 50c to \$50.00 each.

CATALOG FREE

A Book every flower lover should have. Filled with the Best, Rarest and most desirable in Peonies, Iris, Tulips and Phlox, as well as many Bargain Collections that will please every fancy, at prices that will fit every purse. Write for catalog today. Address—

PFEIFFER NURSERY
Dept. 100 Winona, Minn.



Cypripedium Acaule

Orchids of the North

Bold in appearance, yet seclusive in their habits, the wonderful hardy orchids of the North Woods seem to quicken the pulse with the spirit of adventure and carry one back three centuries to the days of the voyageur, the fur trader and the pioneer. Altho detesting civilization, these hardy orchids will grow and blossom for you if conditions are made to approximate those of their natural habitat. The four finest varieties are:

Cypripedium Spectabile (Showy Ladyslipper). On hummocks in the cold bogs, shaded by fragrant Balsam and Cedar and in company with Bunchberry, Bluebead and Goldthread, the pink-striped Showy Ladyslipper presents a striking picture of exotic loveliness in a cold, almost harsh, northern setting. Use plenty of leafmold in planting this. 40c each; \$4.00 per 12; \$30.00 per 100.

Cypripedium Parviflorum (Yellow Ladyslipper). In moist clay soil, shaded by black ash or other hardwoods, and accompanied by Golden Ragwort, Poke, Jack in the Pulpit and Ferns one finds this golden yellow, intensely fragrant Ladyslipper. When once established it is usually long lived. 35c each; \$3.50 per 12; \$25.00 per 100.

If you wish to try these four orchids we will send you two of each for \$2.50 or ten plants of each for \$10.00

Sometime you may visit us here in the Vermont hills and see the acres of Rock Plants, Perennials, Evergreens, Shrubs and Ferns from which we fill your orders, but in the meantime we will gladly send you our catalog, if you ask for it.

Cypripedium Acaule (Pink Ladyslipper). More democratic than the preceding, the Pink Moccasin Flower frequents the pine and blueberry barrens of southern New England as well as the rich forests of the north. Under favorable conditions it will seed freely, but the soil must be acid. 25c each; \$2.00 per 12; \$15.00 per 100.

Habenaria Fimbriata (Giant Purple Fringed Orchid). The largest of our northern Habenarias, growing over two feet and of such delicate lavender color and pervading fragrance as to cast at least a temporary spell over one who beholds it for the first time. Plant in moist partial shade. 35c each; \$3.50 per 12; \$30.00 per 100.

GEO. D. AIKEN (Box Y.) PUTNEY, VERMONT

Gorgeous Springtime Blooms

SHUMWAY'S

"Pedigreed" Bulbs



Produce the Anticipated Results

A beautiful springtime garden, radiant with gorgeous blooms, is the result of careful fall planting. Now is the time to plant tulips and other bulbs to insure the most pleasing results.

Shumway's "Pedigreed" Bulbs are the finest obtainable. We guarantee them! All Bulbs except Narcissus are imported direct from Holland's most reliable growers, contracts specifying largest sizes only.

Some of the outstanding collections of Darwin, Cottage, and Breeder Tulips are listed below for your consideration.

Collection A—\$25.00			Collection B—\$14.25		
100 Darwin Mixture	12 Varieties	\$2.50	50 Darwin Tulips	12 Varieties	\$1.30
100 Breeder	15 "	3.50	50 Breeder Tulips	15 "	1.75
100 Cottage	12 "	3.00	50 Cottage Tulips	12 "	1.60
150 Crocus	5 "	3.25	50 Parrot Tulips	5 "	1.60
50 Scilla Siberica		2.50	50 Narcissus	5 "	4.25
100 Narcissus	5 "	8.50	50 Crocus	5 "	1.25
25 Hyacinths	10 "	3.25	25 Hyacinths	10 "	3.25
625 Bulbs		\$26.50	325 bulbs		\$15.20

Special Price of \$25.00

Collection A-1—\$49.00

Double the above—1250 bulbs

Collection C—\$9.75

HARMONY BORDER OF TULIPS

25 Baronne Tonnay—Vivid Pink	\$1.10
25 Dream—Delicate Lilac	1.30
25 Valentine—Violet	1.50
25 Moonlight—Pale Yellow	1.30
25 Clara Butt—Salmon Pink	1.10
25 Hobbema—Buff Lilac	1.50
25 Mrs. Moon—Pure Yellow	1.60
25 Enterpe—Silvery Lilac	1.30
200 bulbs	\$10.70

Special Price of \$9.75

Collection C-1—\$19.00

50 each of above—400 bulbs

Collection E—\$17.25

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Breeder or Art Tulips

25 Don Pedro—Coffee Brown	\$1.85
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25 Cardinal Manning—Rosy Violet	1.35
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25 Golden Bronze—Golden Bronze	1.30
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250 bulbs—Regular Price	\$18.05

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Princess Elizabeth	Rose Pink	\$ 4.00
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Bartigon	Carmine-Crimson	3.00
Clara Butt	Salmon Pink	3.00
La Tulipe Noire	Nearly Black	4.50
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Scarlet Beauty	Scarlet	4.25
Inglescombe Yellow	Yellow	4.00
Golden Bronze	Golden Bronze	4.50
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Cardinal Manning	Rosy Violet	4.75
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Pride of Haarlem	Carmine Rose	3.00
Mme. Krelage	Lilac Rose	3.25
1500 bulbs—100 of each		55.00
750 bulbs—50 of each		28.00
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Hyacinths	10 "	13.75

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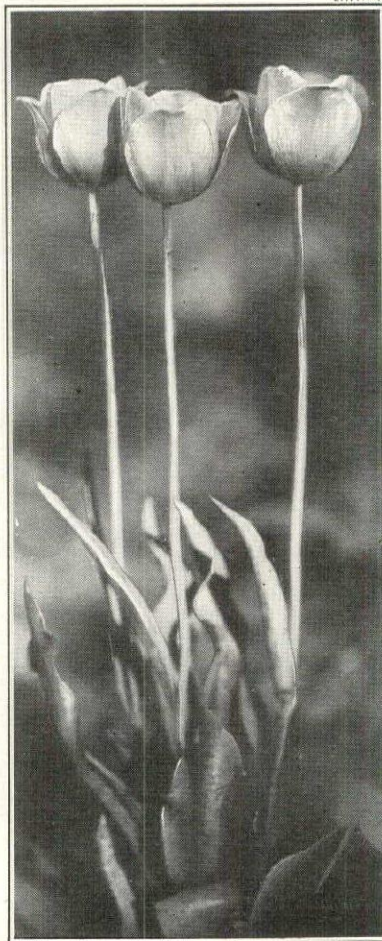
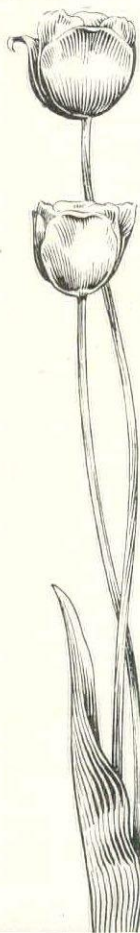
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R. H. SHUMWAY, Seedsman

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118 S. First St. Rockford, Illinois



WHAT IS BEHIND THE BUSH?

(Continued from page 182)

unauthorized substitution practically done away with, and the principle established that any just cause for dissatisfaction on the part of a customer anywhere is an injury to the entire nursery industry everywhere.

Never has such clean and healthy stock been sent out as is being shipped today. In place of the old antagonism between commercial plant growers and State authorities there exists a practical co-operation. One State (New Jersey) has an entomologist whose entire time is devoted to the study of the pests and diseases of ornamental plants and their control, and other States are preparing to follow suit.

SOME THINGS TO SEE

Such, then, is the background against which the modern American nursery is built. Have you visited a nursery recently? Have you taken the opportunity to see growing some of the newer things you have read about in magazines, or seen pictured in the catalogs? Such, for instance, as that wonderful columnar Cedar (*Juniperus chinensis columnaris* or *pyramidalis*) which has much the grace and beauty of an Italian cypress, and is hardy enough to grow in New England; or that little gem for small grounds or the rock garden, the Dwarf Alberta Spruce (*Picea canadensis albertiana conica*), which grows only half as tall as its name but is a perfect little miniature evergreen; or some of the new hybrid Azaleas of American introduction? You will be interested in the new things; but quite as much you will be interested in the new methods.

If you follow through from the beginning—for in an up-to-date nursery, the various products are routed, just as in a modern factory, to move forward in a carefully planned, uninterrupted line from raw materials to shipping—you will start with the propagating department. Not so many years ago, this would have been nothing but a string or two of ramshackle frames that any good market-gardener would have scorned. Today, you are likely to find substantial greenhouses, of the best types of commercial construction, equipped with permanent propagating frames where both moisture and temperature are under perfect control. Concrete, iron and tile are the materials used—little or no wood to carry disease germs in moldy cracks. Under the benches there may be a sprinkling system, not for watering plants, but to keep the air moist. Sunlight and shade are under control, for the entire house, by means of roof screens; and shade is provided for individual benches. No wonder the little seedlings or Rhododendrons and Azaleas—I saw more than 150,000 of the latter in one house the other day—come up and grow like weeds, for they have just the conditions of light and shade and moisture, artificially controlled, which they would enjoy if growing naturally.

One of the most interesting details to note is that peat moss, either pure or mixed with soil, has, in many

instances, replaced sand for rooting cuttings, starting seeds and making grafts.

From the propagating houses the baby plants are transferred to the frames out-of-doors, or so to "cool" houses (green-houses with just enough heating to keep the frost out, and with removable glass sash roofs) where they can grow for a few months or a year before being transferred to the fields. Some plants, such as Boxwood, are rooted directly in the outdoor frames. Evergreens are also started from seed, by the hundreds of thousands, in shaded outdoor frames, where they remain for a year or two before being shifted to other beds—some to be used as stocks for grafting, others to grow on, after two or three more transplantings, into saleable trees.

The nursery fields are laid off in permanent blocks to which plants from the cold houses and from the frames are transferred. As they grow larger they are moved again, and for the larger sizes, several times again, until ready to beautify your grounds. Then they are dug and, if evergreens or valuable trees or shrubs, carefully wrapped in burlap and made ready for shipping.

Among other things arresting your attention may be a block of Rhododendrons in the pink of condition growing in the open, a quarter mile from the nearest shade. Closer inspection will show that mulching, covering the entire ground surface around and between the plants, is the answer. Chopped Cornstalks, leaf-soil from the woods, or peat moss may be the material used. Another pointer you may employ to advantage!

LOOKING FORWARD

The nurseryman of the present day is interested in new plants. Many of them are becoming interested in American plants. The various arboreta, such as the Arnold Arboretum at Boston, are beginning to be appreciated at their real worth and utilized as invaluable sources of new material. The response to public demand has been quickened tremendously, largely because, of course, this demand is more wide-spread, more articulate and more intelligent than it used to be. The various horticultural magazines now reach thousands where they used to reach hundreds, and they are much less dependent upon the trade than in the early days of their existence for information and inspiration. This is a healthy condition, for certainly it is to the garden magazines that the progressive amateur should look for new ideas as well as for practical guidance.

In brief, the outlook for horticulture in America was never so bright as it is this day. Never have there been so many home owners, each eager to do his or her bit in making this country a garden spot unsurpassed, if not unrivalled, anywhere else on the globe. And never before has the nursery industry in this country been so well prepared to supply these enthusiasts with the materials they require to accomplish this purpose.

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The brilliant blooms of Evergreen Azaleas make dull places in the garden glow with color. The plants may be used in groups with other evergreens, in rock gardens, or in borders. Evergreen Azaleas are entirely hardy even in severe northern winters. Many varieties of Evergreen Azaleas have been tested in our nurseries; inferior sorts have been discarded, until now we have more than a score of varieties that can be recommended to American gardeners.

Hardy Evergreen and Deciduous Azaleas in many varieties and sizes are described and priced in our catalogue "Evergreens, Azaleas, Rhododendrons." A copy of this catalogue will be mailed on request to those who intend to plant Azaleas.

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Rare Beauty

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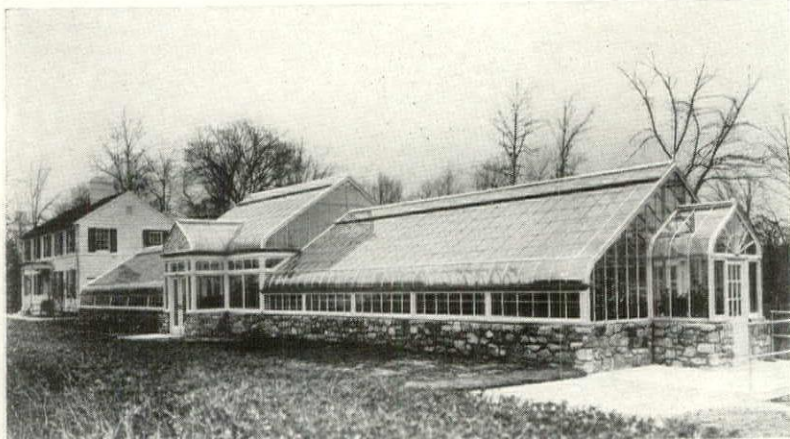
The reason for this is obvious, more sunlight, less shadow, better ventilation, better bench design—in short, more nearly ideal growing conditions—Nature's conditions.

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ROBINIAS—A NEGLECTED GROUP

(Continued from page 106)

branches clad with bristles, but by pruning it may be grown in the form of a small tree. The blossoms, which appear before or with the young, unfolding leaves, are a crimson-pink. They are freely produced in the usual racemose clusters and the plant is one of the most ornamental of its family. The leaves are somewhat sparse, perfectly smooth, tinted bronze-green when young and the leaflets are narrow, oblong and pointed. Not the least attractive feature of this Robinia is the fruit pod which forms quickly as the flowers fade. It is about two inches long, densely covered with straight, dark crimson hairs and when lit by the sun remarkably handsome.

A hybrid between *R. Kelseyi* and *R. pseudoacacia* appeared a few years ago in Highland Park, Rochester, New York, and was subsequently named *R. Slavini*. It is fairly intermediate between its parents, though on the whole it inclines more toward *R. Kelseyi*. Its leaflets are greater in number and larger than those of that species and in appearance the leaves are more like those of *R. pseudoacacia*. The flowers are produced in six-inch-long racemes and are everywhere perfectly smooth. The calyx and flower stalk are reddish purple; the standard and keel are pale lavender-pink and the wings are almost white. The pod is covered with short, rough tubercles, but the branches are perfectly smooth. From its behavior it bids fair to become a large bush or slender tree from fifteen to twenty feet tall.

FROM THE APPALACHIANS

Very handsome is *R. Michauxii* with its shoots and leaf rachis densely clothed with soft, straight, reddish crimson hairs. Its flowers are orchid-pink, freely produced as in other members of the family, and the calyx and flower stalks are covered with long, soft, reddish colored hairs. In some ways it resembles the Rose Acacia but is taller in habit and has broader leaflets. Its attractive fruits are densely clad with bright crimson hairs. Native of the foothills of the Southern Appalachian Mountains, it is a bush from three to five feet tall.

Similar in habit to Michaux's Acacia is *R. Elliottii*, also native of the southeastern United States, but in this species the shoots are sparsely clad with soft, grayish hairs, while the leaves, broader than those of other species, are densely covered with soft, appressed pubescence. The flowers are soft lavender-pink. This much branched shrub grows some five feet.

Very distinct is *R. Hartwigii* with its dense, tail-like clusters of white, slightly suffused with pink blossoms. This is a small tree or dome-shaped bush some twelve to fifteen feet tall which produces abundant blossom when the leaves are fully grown. It is one of the last to open its blossoms and in late June is among the most handsome plants in the Arboretum.

A very pleasing Robinia is that named *R. Margaretta*, which is supposed to be a hybrid between *R. pseudoacacia* and *R. hispida*. It has rather narrow clusters of pale pink

blossoms which are borne in great profusion. The leaves resemble those of *R. Holdtii* and the fruit is not attractive. It is a bush or small tree growing from six to twelve feet tall.

Very beautiful is *R. luxurians*, a shrub or small tree sometimes thirty feet tall, with silky leaves and blossoms of pale rose passing to nearly white, in dense, many flowered racemes. The calyx and flower stalk are covered with glandular hairs and so, too, is the pod. This Robinia is native of New Mexico and Colorado north to Utah and is sometimes cultivated under the erroneous name of *R. neomexicana*. The plant to which the latter name properly belongs is one of the rarest of trees, being confined to New Mexico and not in cultivation.

A DISAPPOINTMENT

The False Acacia or Black Locust (*R. pseudoacacia*) is one of the best known American trees; indeed, it is doubtful if any other American species has been so widely planted in other parts of the world. Unfortunately, it has belied the confidence and care given to it and in many countries is little better than a pest. Early in the 19th Century tree lovers in Europe, and especially W. Cobbett in England, waxed enthusiastic over this tree and wrote paeons of praise about its quick-growing properties and the value of its timber. It is true that the wood is valuable, lasting well in the ground and therefore useful for mining-props, fence posts and other such purposes. Unfortunately, the tree is prone to insect attacks, particularly borers, and outside of its native range, which is the Appalachian Mountains, it does not seem to flourish. In the Arnold Arboretum it is absolutely riddled by borers, against which it maintains a brave if losing fight. It is a pity because it really is a very beautiful tree, growing some eighty feet tall, with deeply furrowed bark, light green foliage and long, pendent racemes of pure white, fragrant blossoms. On steep banks it is useful in preventing landslides and it does well in sandy or gravelly soil. It was introduced into France as long ago as 1635 and named for Jean Robin and Vespasian, his son, who planted the first tree in the Jardin des Plantes in Paris, where the stump may still be seen. A long cultivated tree, it has given rise to a great number of varieties, all of them beautiful in leaf and blossom, but with one exception ready victims of boring insects. The exception is the variety *unifoliola*, a tree less vigorous in habit than the type in which the leaf is reduced to a single leaflet. Its flower clusters are similar to those of the species but for some unfathomable reason in the Arboretum it does not suffer from boring insects.

The Clammy Acacia (*R. viscosa*) is remarkable in that its branches, flower and leaf stalks are clothed with a short, glandular pubescence from which the plant derives its common name. This is a small tree seldom exceeding thirty feet in height, which

(Continued on page 188)



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Where fertile soil gives all plant-life unusual vigor, where "snappy" winter weather puts hardiness into root and branch, where Grandfather Mountain casts cooling shadows in mid-summer, lie the Gardens of the Blue Ridge where my native shrubs and plants are propagated and grown to shipping size.

For many years I have been planning to produce in large quantities the floral splendors of the Blue Ridge. That plant-lovers in other sections may know these unusual plants, I make these special offers for fall shipment only—

100 <i>Trillium grandiflorum</i>	1st size for \$ 7.50
100 <i>Lilium Grayi</i>	1st size for 16.50
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The fall season is here again and from now until late October is the ideal time for the home owner to do this work. Shrubs planted this season will acquire a quick vigorous start and will give a much better effect next year than if set out in the spring.

Come to the nursery. Observe and enjoy our growing things. We can advise and help you in carrying out your ideas.

Upon receipt of a card our new 1928 catalogue showing all worthwhile varieties and many rare specialties will be sent free. Write us NOW.



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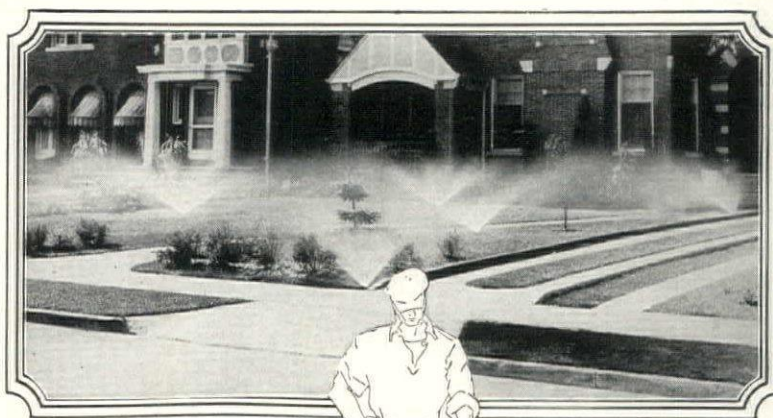
the only exclusive peony catalogue that has been published annually without a break for twenty-four years. It represents a business unique in the annals of floriculture—a business not conducted for mere gain alone but one prompted as well by a lifetime of love and devotion to this noble flower.

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SOLVAY CALCIUM CHLORIDE

The Ideal Dust Layer and
Surface Binder

ROBINIAS—A NEGLECTED GROUP

(Continued from page 186)

is found from North Carolina to Alabama. It is the latest of the family to blossom, producing in great abundance from the leaf axils on the current season's shoot short, dense racemes of flowers, which in bud are rose-pink but when fully opened are pale pink. The combination between the opening and the fully expanded flowers is singularly pleasing. Known in cultivation since 1791.

A hybrid between the Clammy Acacia and *R. pseudoacacia* has been named *R. Holdtii*. This has short,

dense racemes like those of the Clammy Acacia, but the flowers are only tinged with pink. The foliage is more or less intermediate but in habit it is a tree approximating *R. pseudoacacia* in size. Though interesting it is of less garden value than many others.

All the species of Robinia exhibit a great deal of variation and critical botanists recognize a number of other species and varieties, but for practical purposes in the garden those named are the best and most distinct.

TULIP NOTES FOR SPRING

(Continued from page 172)

Breeders and the rest, for in such company the shy wild creatures would be put quite out of countenance and their charms much belittled. If you are wishing to make first acquaintance with some of the wild Tulips, a choice of six would be *T. kaufmanniana*, *T. clusiana* (if you are not farther north than New York), *T. pulchella*, *T. dasystemon*, *T. praestans* and *T. persica*. These would give you a long season of bloom, beginning with *kaufmanniana* in late March and ending with *persica* in late May.

There is no hurry about getting Tulips into the ground; in fact, fairly late planting is generally recom-

mended for them. I have planted Tulips in mid-December, when the holes had to be opened with a pick, and there has been no sign the following spring of any loss of vitality. A Tulip expert gives the time between October twentieth and November fifteen as the best for planting Tulips. Old Tulip fanciers in England used to plant invariably on Lord Mayor's Day, November ninth, so we may put our Tulip bulbs away in a dry dark place and dismiss them from our minds until we have safely tucked away the Daffodils, Snowdrops and others that are impatient at being kept from their beds.

HOW MUCH HOUSE?

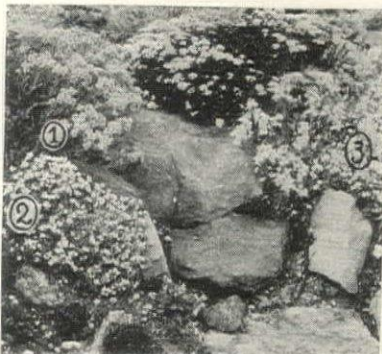
(Continued from page 174)

quired to satisfactorily install the higher qualities of woodwork. In the higher cost ranges special detailing is frequently employed, particularly for the important living rooms.

The selection of hardware and lighting fixtures involves similar considerations. The home builder has an extraordinarily fine range of choice from stock patterns appropriate to all architectural styles. The simpler patterns of hardware are most suitable for economical construction and the range of choice in this field is so broad that it is rarely necessary to design special hardware even for the most elaborately developed homes. Lighting fixtures may be obtained in stock patterns or may be built to order by the lighting fixture manufacturers, who from the necessity in past years have equipped themselves for this sort of work. The tendency, however, is to constantly improve the stock fixtures so that special work is becoming less necessary for most domestic work.

Looking back briefly over the matters discussed in this series of articles on the development of homes costing from \$10,000 or \$15,000 to \$40,000, it must be evident to the reader that the cost of home building is a matter which can most effectively be controlled by the home owner himself. Usually expensive construction is blamed upon the architect or the builder, but only rarely will an architect find it possible to keep costs within desired limits unless he has the close coöperation and intelligent assistance of the owner during the

early development stages when the general character of the home, its size, style and quality of construction and finish are established. It must also be evident that the wide range of materials available for domestic construction and the many highly technical problems of design and supervision, which are inevitably involved, make the development of a home a more complex problem than the average owner can successfully undertake without the assistance of a skilled and experienced architect. When to this consideration is added the many problems of design, involving matters of architectural style as well as intelligent planning and space arrangement, it becomes clearly evident that the architect earns his fee many times over, and introduces values that are far greater than the cost of his services would indicate. The builder, too, plays an important part, for he controls in a large measure the manner in which the architect's drawings and specifications are carried out. Even the closest architectural supervision cannot entirely eliminate careless or indifferent workmanship in the field. The home building problem thus revolves itself into three major parts; first, an intelligent appreciation of what budget limitations mean on the part of the owner; second, the selection of a competent architect; and third, the employment of a builder of known skill and integrity. If these three matters are properly understood, the home building problem is vastly simplified.



Just A Yard Square, But—

within that yard revel the lovely *Alysum Saxatile* or "Basket of Gold" (1) the bright and pretty *Aubrietia* (2) the Alpine Rock Cress (3) and other hardy perennials that thrive among the rocks, hug the crevices and turn the Rockery into May Garden's most attractive features. And, best of all, this sort of garden can be had for the price of a modest lunch.

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ORCHIDS FOR WINDOW GARDENS

(Continued from page 166)

the Orchids after they have grown for years, and then this process is carried out after a resting period just before growth begins.

Coelogyne is not quite so hardy and requires a little warmer situation than *Cypripedium*. It also requires more light and it may be placed in the full sunlight during the summer so that its place of growth is quite hot. The soil in which *Coelogyne* is placed should never be permitted to dry out entirely and the wilting of the bulb should be prevented at all costs. When watering, the upper layer of Moss must be moist. All of the water should not drain off, for the root system of this Orchid is near the surface and takes its moisture from the top layer of Moss. Here also the soil salts are absorbed. The upper layer of moist Moss also provides a more or less humid atmosphere about the pot which is necessary for the successful cultivation of this plant.

If the inner parts of the pot holding an Orchid are once dried out, then it is best to place the entire vessel in a basin of water until the contents of the pot are saturated again. At the same time it is also possible to provide the Orchids with liquid manure, but this should be given only at longer intervals.

If one obtains Orchids which have rooted to a piece of wood, then the

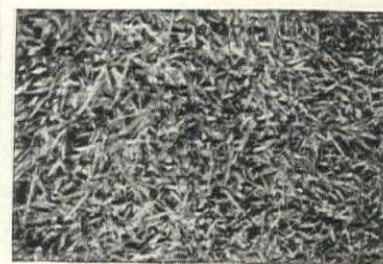
wood is cut into as small a piece as possible and the Orchid and the remaining fragment of wood are potted as previously mentioned. The soil mixture may consist of Sphagnum and decayed wood mixed together and topped with Sphagnum. Prepared in this way, *Odontoglossum* may be safely kept in the window garden. The plant should be so situated that it receives plenty of fresh air, be kept in a cool spot and receive only the partial light of the summer sun. Much water is not required, but continued moisture is essential. *Zygopetalum* with all of its forms as well as *Oncidium* and its varieties may be cultivated quite easily in this manner.

True window garden Orchids are *Laelia*, *Dendrobium* and *Cattleya*. During the summer they are placed in the light half shade while in the autumn they are brought into the window garden and placed in some southern exposure. Here the shoot will grow strong and sturdy and at Christmas the flowers will make their appearance and remain for about eight days. In this respect these latter forms of Orchids are not the equal of the *Cypripediums* whose flowers remain open for a much greater period. But let the flower be fertilized, and it will quickly fade, no matter what its species or form.

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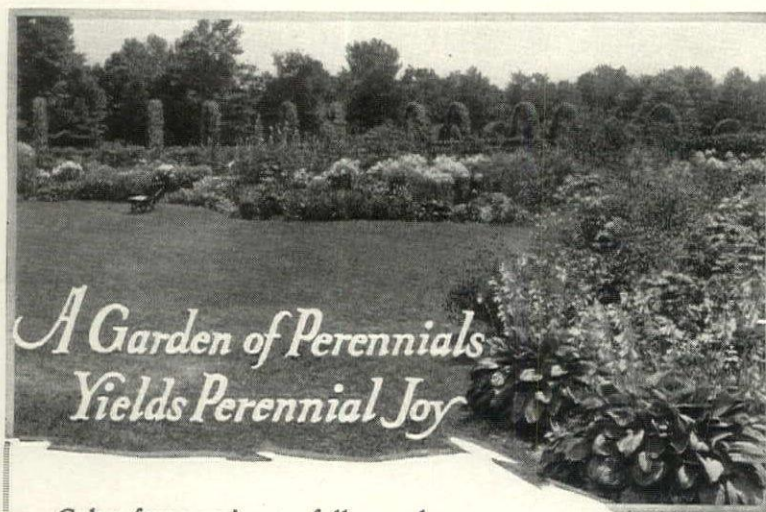
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AS the home fruit crop ripens one is generally confronted with the problem of storing varieties which are not to be consumed immediately—especially Apples and Pears. Even though only a couple of weeks may elapse before these fruits are to be eaten, some special points have to be considered if full table value is to be enjoyed.

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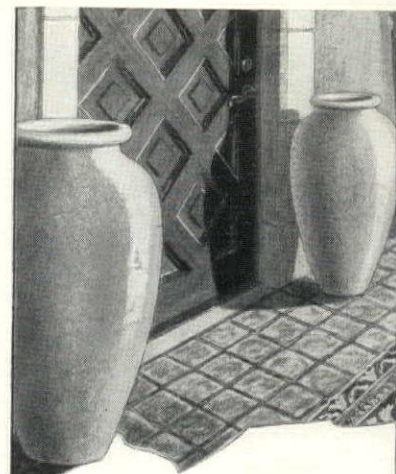
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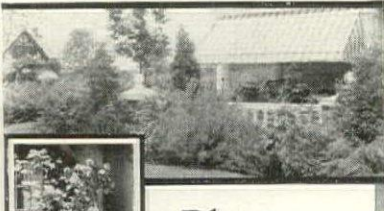
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yellowish toward the base, you may know that the bulbs have ripened and are ready to be dug. To take them up prior to such time is to impair their vitality to a greater or less extent and thereby affect their future welfare.

There is no telling just when this ripening process will be complete. It depends largely on the time of planting, the conditions which have prevailed through the season, the individual variety in question, and the condition and location of the soil in which the bulbs are growing. You cannot go wrong, though, if you are guided by the appearance of the leaves.

When digging does take place, the bulbs should be allowed to cure in the sun for several days before the stalks are cut off. When thoroughly dried, the adhering soil is shaken off, the new bulbs separated from the old and the latter thrown away, and finally the stock is put away for the winter in a dry, fairly cool part of the cellar. If you have had trouble in preventing the bulbs' shriveling during the cold months, try packing them in peat moss.

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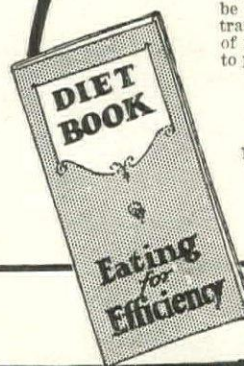
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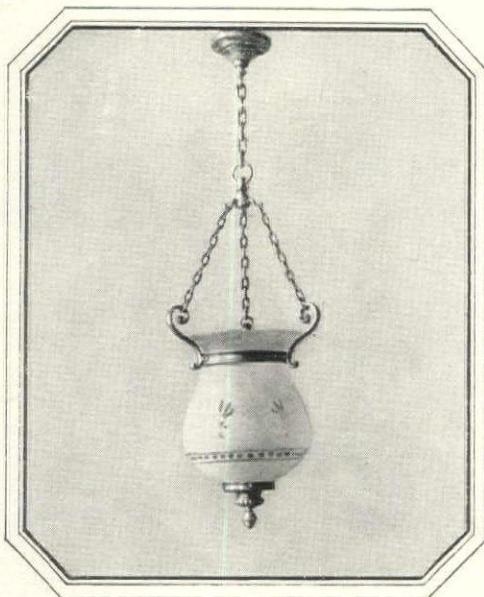
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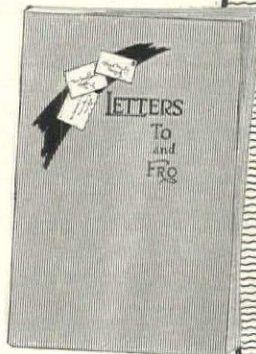
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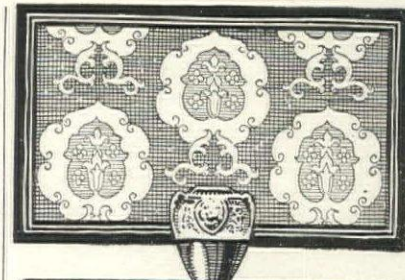
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You are also naturally interested in knowing about all quality products—be they building materials, automobiles, radios or perfumes. You will find in the advertising pages of *House & Garden* almost every type of product on the market—provided it is a quality product.

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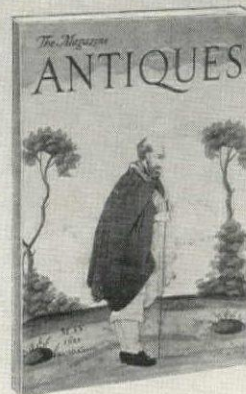
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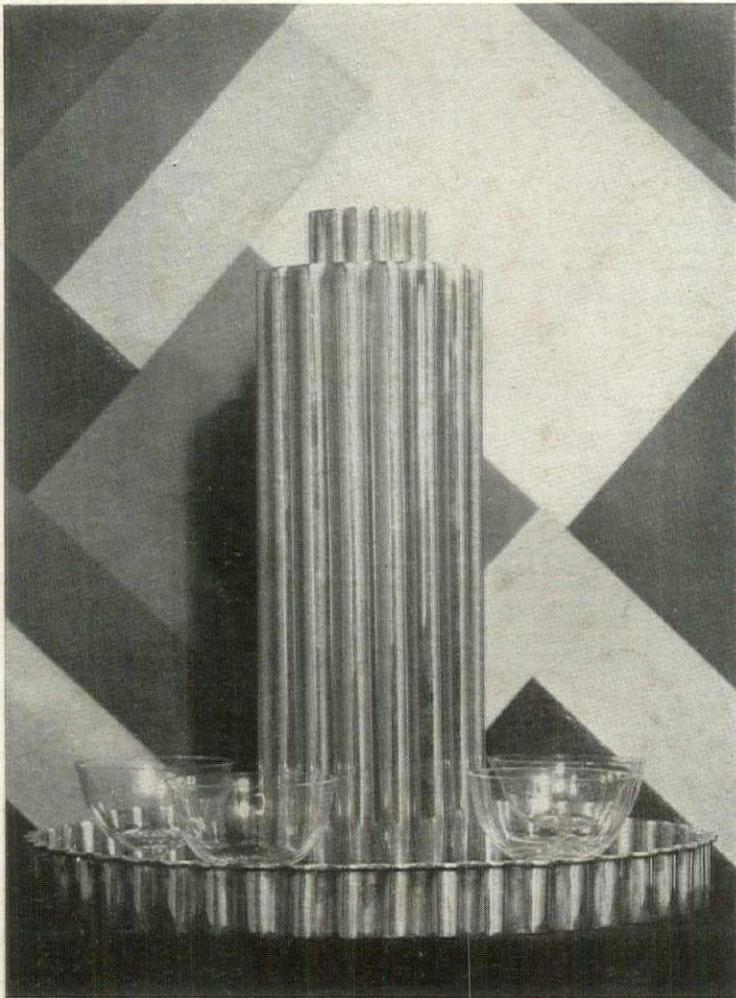
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September

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November

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